San Francisco Treasure Hunt Backgammon Stock Market Game
P.L. Travers Puzzles out the Nursery Rhymes British Crosswords Unveiled
Create-Your-Own-Crossword Contest Play African WARI PHOTOCRIME

GAMES

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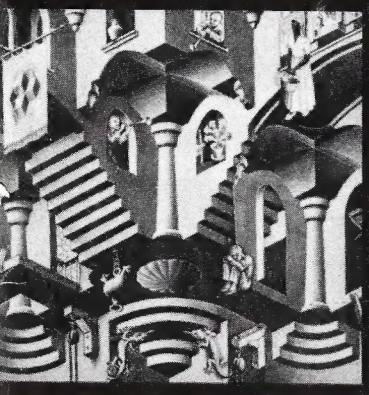
CAUGHT PEEKING at Answer Drawer;

skip one issue.

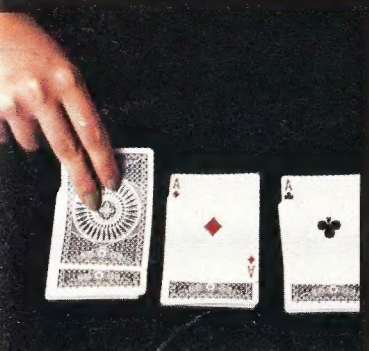


Family fights over who reads magazine;

buy another copy.

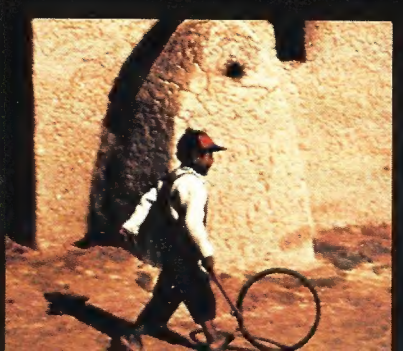
ERASER· WORN OUT;

move ahead one space, slowly.



ALL PUZZLES CORRECTLY COMPLETED;

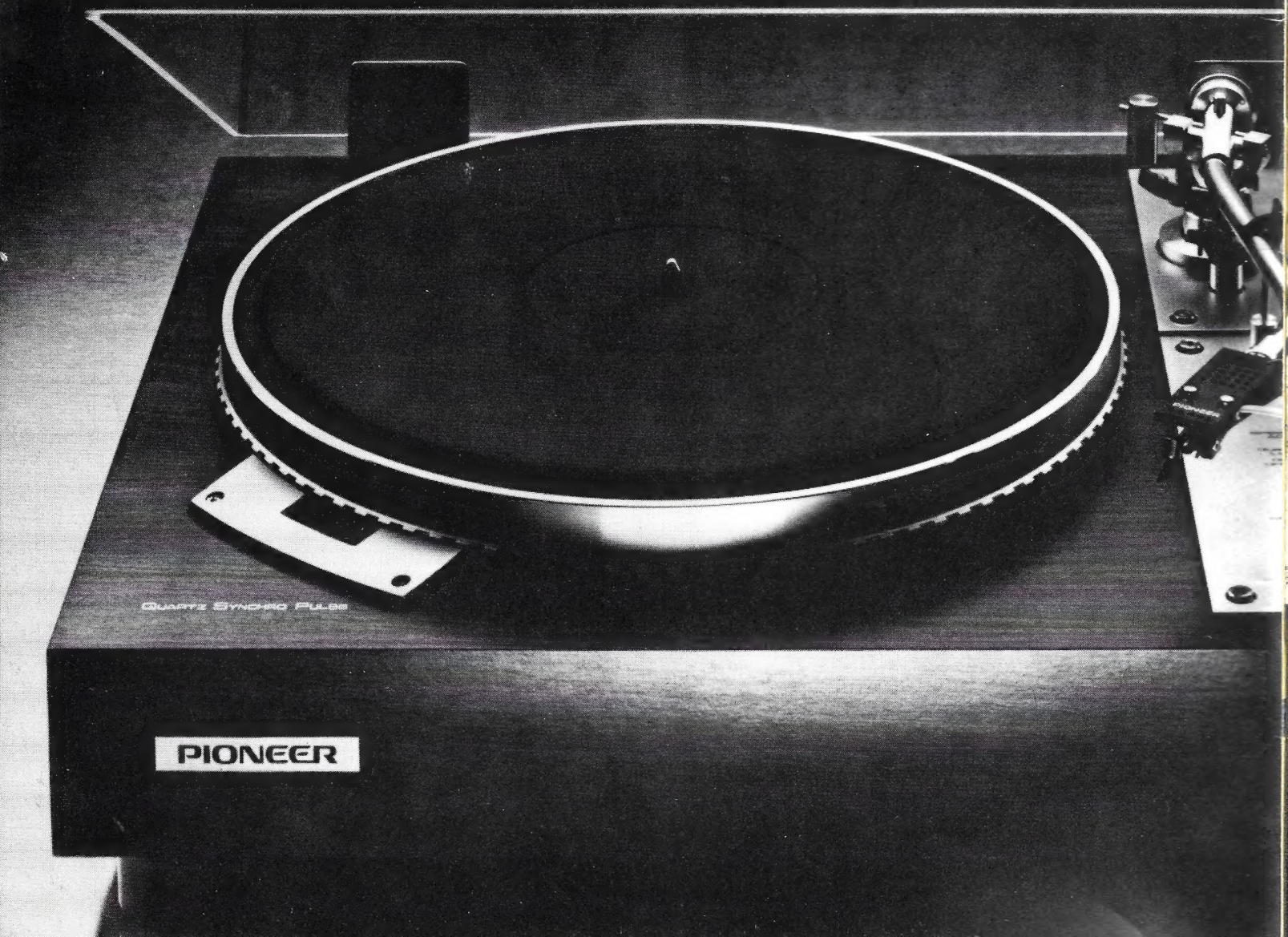
go directly to bed.



TRAPPED IN MAZE;

lose a turn.

ONLY PIONEER COULD INTRODUCE A QUARTZ PHASE LOCKED LOOP TURNTABLE AND CALL IT A BARGAIN.



INTRODUCING THE PL570. UNDER $400.*

The average quartz phase locked loop turntable plays records virtually perfectly, has no audible wow or flutter, is unaffected by voltage changes, and manages to accomplish all this for slightly under $800.

The new PL570, on the other hand, has all the same features, but with one distinct advantage: it costs less than $400.*

Which, you have to admit, is an awfully small price to pay for perfection.

MORE ACCURATE THAN A QUARTZ WATCH.

In brief, the PL570 works by using a quartz crystal that oscillates almost 200 million times a minute as a timing mechanism. The speed of our direct-drive platter motor is then "locked" onto that rate of oscillation—and constantly adjusted to account for things like heat, line voltage variations, and even the weight of the record on the platter.

The benefit of all this is simple: the PL570 can run virtually forever with no variation in speed. (A feat that easily surpasses the costliest quartz watch that gains or loses up to ten seconds a month.)

It also reduces the PL570's wow and flutter level to a mere 0.025%. A level well under anything the human ear can possibly hear. And even with the quartz phase lock loop off, the turntable speed is unaffected by a stylus pressure of up to 120 grams. Which, by no small coincidence, is almost 119 grams more than you'll ever apply.

The heart of the PL570: a quartz crystal.

FOR THIS KIND OF MONEY YOU SHOULDN'T HAVE TO LIFT THE TONE ARM.

Unlike almost any other quartz phase locked loop turntable, the PL570 is fully automatic.

But where most automatic turntables use one motor to drive both the turntable and the tone arm, the PL570 has a separate motor for each. Which means that the action of the tone arm never interferes with the accuracy of the turntable.

And where most tone arms sense when to return by using cams and gears that lessen sensitivity and cause noise, the PL570 uses a light emitting diode that does neither. So you end up getting one of the few automatic turntables that's as easy to listen to as it is to use.

OTHER FEATURES NOT USUALLY FOUND ON "BARGAIN" TURNTABLES.

When we decided to build the PL570, we wanted it to be a lower cost quartz phase locked loop turntable. Not lower quality.

So like the quartz turntables that sell for hundreds more, the PL570 features an electronic strobe circuit that allows you to adjust the turntable speed far more accurately than conventional strobes. Plus things like a "quick down" circuit for going from 45 to 33⅓ in less time than it takes to read this sentence.

At Pioneer, we've become number one today with people who care about music simply because we've always managed to take state of the art technology, and offer it with some consideration of the state of your wallet.

If the PL570 is any indication, it looks like we're getting better at it all the time.

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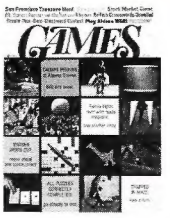

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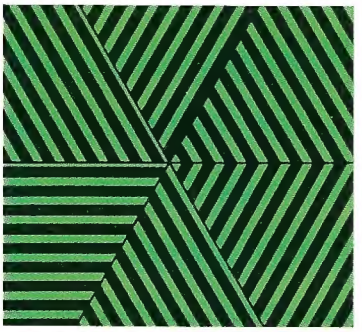

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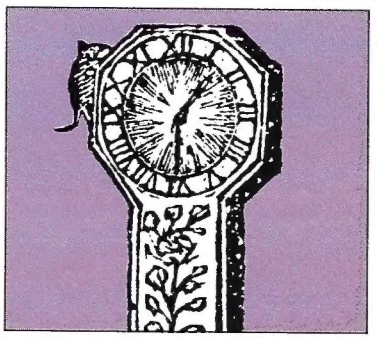

The Shortest Stories in the World Those inscrutable nursery rhymes we all grew up with are scrutable after all. Or are they?—*by P.L. Travers* **Page 52**

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Publisher's Message

As we send this second issue to press, we're exhilarated by a mailbag bulging with bouquets, brickbats, and contest entries from the premiere issue. (Two readers have solved the Millionaire Contest on the nose, a third has exceeded the mark by 31 billion!) We'll share some of that mail with you in our next issue; meanwhile, here's what we have for you this month:

Jon Carroll leads us on a whimsical treasure hunt through the streets of San Francisco. We hope you'll enjoy the chase and will be inspired to organize a get-together of your own.

Speaking of inspiration, for many of us nursery rhymes were a first encounter with the delights of poetry. P.L. Travers (of *Mary Poppins* fame) reveals to us the puzzling face of these grand little rhymes, and even "improves" on some old favorites. We in turn challenge you to improve on four such rhymes in a write-in contest.

The second contest in this issue invites you to walk right into the world of puzzle creation. It's a stiff competition, but you may enjoy it so much you'll want to turn professional.

Meanwhile, Jack Luzzatto (our crossword-puzzle editor), trying desperately to keep one step ahead of us, has penned an article introducing British-style crosswords, along with a dandy sample that will make anglophiles of us all.

For a weekend challenge, Al Perlman has contributed a sampler of logic puzzles, including a blockbuster that might be fun to do with some friends.

And if those friends happen to hail from East Africa, then you'll already know all about Wari. For those of us who don't (or didn't) GAMES presents this addictive ritual with instructions on how to make your own playing board. Uhuru!

We've had a great time putting together this issue of GAMES. It's a little like constructing a giant puzzle, but the only Answer Drawer for us is your response to GAMES—let us continue to hear from you. Tell us what you like, what you don't, what you want more of that we have, and what we do not have that you want. We can't play without you.

Most of all, we hope this issue brings you lots of challenges, fresh ideas, and a dozen new reasons to get together . . . or be alone.

Chip Block

Chip Block

GAMES

November/December 1977
Vol. 1, Issue 2

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Published bi-monthly by Games Publications, Inc., 515 Madison Avenue, New York, N.Y. 10022. President, Barry Traub; Treasurer, Larry Levine.

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Application to mail at second class postage rates is pending at New York, New York, and at additional mailing offices.

Subscription rate: $7.00 per year in the U.S. and its possessions. $8.00 per year in Canada and all other countries.

How to write to us
Editorial Correspondence: The Editor, GAMES, 515 Madison Avenue, New York, N.Y. 10022. All manuscripts, photographs, designs, and artwork must be accompanied by return postage and are submitted at the author's risk.
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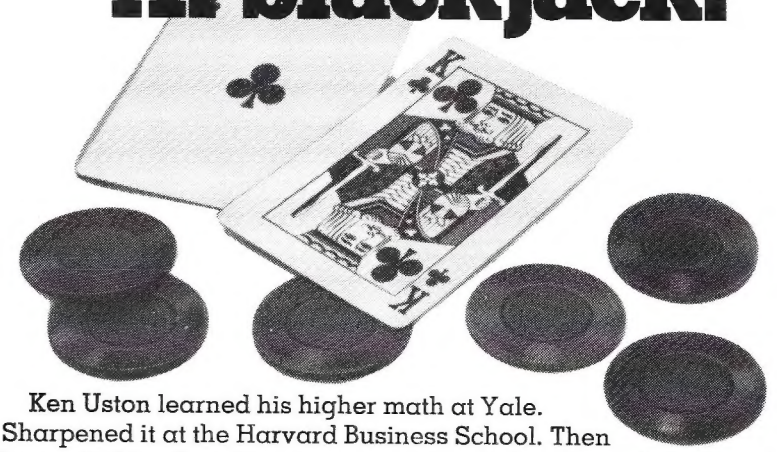
How a Harvard graduate made a million dollars. At blackjack.



Ken Uston learned his higher math at Yale. Sharpened it at the Harvard Business School. Then he made his education pay—and pay and pay—as he cleaned out casinos from Vegas to Monaco.

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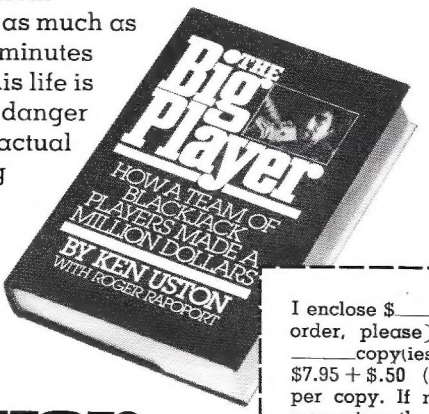

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12 ANSWERS IN SEARCH OF A QUESTION

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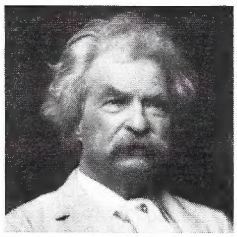
Ernest Hemingway—*American novelist who captured man's malaise in love and war. Works include* For Whom the Bell Tolls, Death in the Afternoon *and* The Old Man and the Sea.

Louis Szathmari—*"Chef Louis" is the immigrant founder of Chicago's Bakery Restaurant. A counter-top philosopher, he holds a Ph.D. in philosophy.*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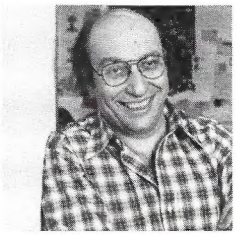
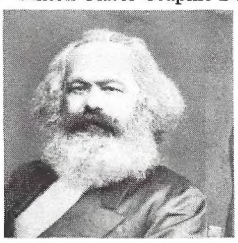
Mark Twain—*Born Samuel Clemens, Twain fathered two of America's favorite boys, Tom Sawyer and Huck Finn. He published both of those books himself and was delighted when Huck was banned in prudish Concord, Mass. "That will sell 25,000 copies for sure!" He was right, and then some.*


Armen Kachaturian

Milton Glaser—*Urbane, internationally acclaimed graphics designer. Co-founder of Push Pin Studios. Designer of* Paris Match, New York, *and* New West *magazines. Environmental design—World Trade Center. Author*—Milton Glaser Graphic Design.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Karl Marx—*Renowned German philosopher and political economist. Author of the* Communist Manifesto *and founder of world Communism. No relation to Harpo, Chico, and Groucho, with whom he is never confused.*

How Would You Define . . . ?

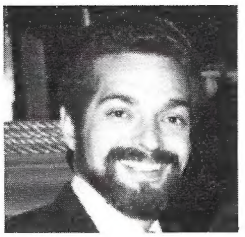
We've juggled the question and answer format. This time *you* supply the question. The 12 answers below come from people we thought would have something interesting to say on a certain provocative subject. All speak to a single question.

Working backwards from the answers, can you supply the ending to the question: "How would you define . . .?" Then take a crack at figuring out which of these 12 notables said what.

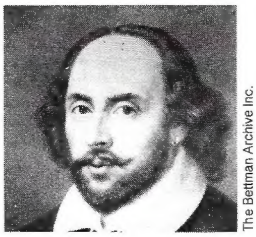
Answer Drawer, page 58

1. The calm confidence of a Christian with four aces.
2. It's "style." It's a highly subjective thing that has nothing to do with how much one spends on homes, automobiles, etc.
3. When your reputation for financial strength is so impressive that you can offer to buy anything you want for no down payment and the seller is grateful for the consideration.
4. The wealthy curled darlings of our nation.
5. In America, it's who's got the money. There are more subtle things the acute eye can judge, like enunciation or length of fingernails.
6. "Upper-Tight."
7. A mechanism for status identification used primarily to punish others.
8. A system of plunder.
9. How kindly or not kindly you treat other people.
10. It's sort of what we have instead of God.
11. People who change more often their underwear than their opinions.
12. "Second Story."

Craig Claiborne—*Elegant man for all seasonings. Food editor of* The New York Times. *Author of best selling titles* The New York Times Cookbook *and* The New York Times Menu Cookbook. *Also guides to dining out in New York.*



Nicholas Dante—*Co-author of* Chorus Line. *Practicing Buddhist. Now working on the screenplay of* Chorus Line *and another new movie.*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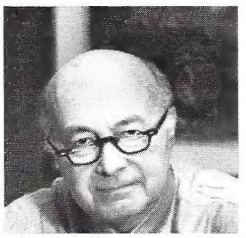
William Shakespeare—*Bard of Avon. Butcher's son. Good with plots, Shakespeare's one literary flaw was a penchant for clichés. ("What's in a name?" "Neither a borrower nor a lender be," etc.)*

Lucy Hibberd—*Sharp, wicked-witted, Denver real-estate developer. Lightly suggested she be described as "counting her money." A nice activity, we imagine.*



Eliot Janeway—*Political economist whose avowed mission is "turning real dangers into false alarms." Publishes* The Janeway Letter, *an influential weekly overview of the market economy. Author of five books, most recently* Musing on Money. *Advisor to presidents, congressmen, and leaders on Wall Street.*

Andy Warhol—*Genius of "Pop." Artist, filmmaker, photographer, record producer, head of a creativity "factory." Pictures include Campbell's Soup and Marilyn Monroe. Films include* Trash, Eat, Sleep, *and* Women in Revolt.

Andrea Marcovici—*Lovely co-star with Woody Allen in* The Front. *Acted in numerous television dramas including a two-year run as Betsy Chernak in the daytime serial "Love Is a Many Splendored Thing." Now writing and performing her own songs in nightclubs.*

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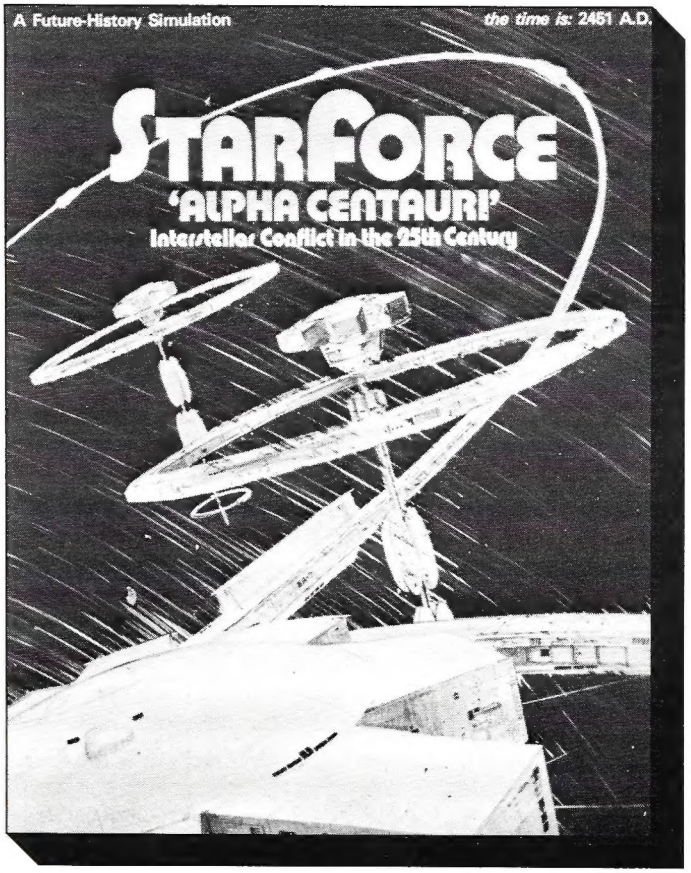

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Jon Carroll, columnist for the San Francisco Examiner, *recently cooked up an ingenious playday for a swarm of his hometown cronies. Jon's concoction led a couple dozen consenting adults on a treasure hunt through the streets of San Francisco. The highlights of their day, and guidelines for setting up a treasure hunt of your own, appear below. And for those who are not at home in San Francisco, an out-of-towners' version with a map to play it on is provided at right. Since the answers to the two hunts are similar and are given on the same page, don't refer to the Answer Drawer until you've completed the stay-at-home version.*

Photos: Ron Scherl

San Francisco Treasure Hunt

by Jon Carroll

Here's the way I explained it at the time, standing in front of 23 semi-eager treasure hunters on a cloudy Sunday in San Francisco:

"This is a treasure hunt. The idea of a treasure hunt is to follow a trail of written clues to the treasure location, and to arrive at that treasure location before any other team. You have been divided into four teams, not-so-cleverly designated by the colors red, blue, black, and green. Each team will eventually discover and, it is hoped, solve the same clues. But each team's route is different. This prevents the three duller-witted teams from merely following the smartest team around all afternoon.

"There is only one basic rule in a treasure hunt: Don't cheat. Leave the other teams' clues alone; take only your own clue. There's really no point to cheating: the treasure site is not Fort Knox. The point is to test your brains and your energy against the other teams—and, of course, against me. To win, you must have all your clues with you when you reach the treasure location.

"Several tips: First, use the maps you've all been asked to bring. Every clue is at least partially solvable with the map. If you're stumped, consult the map. Remember that the clues were prepared by someone who writes for a living, so various kinds of wordplay and misleading punctuation may be used. You are not going to be asked to violate any major laws, but some physical agility and imagination may be required to find the clues. Each of the clues, with one exception which will be obvious when you come to it, will be in letter-sized envelopes with the name of the team and the number of the clue written on the outside.

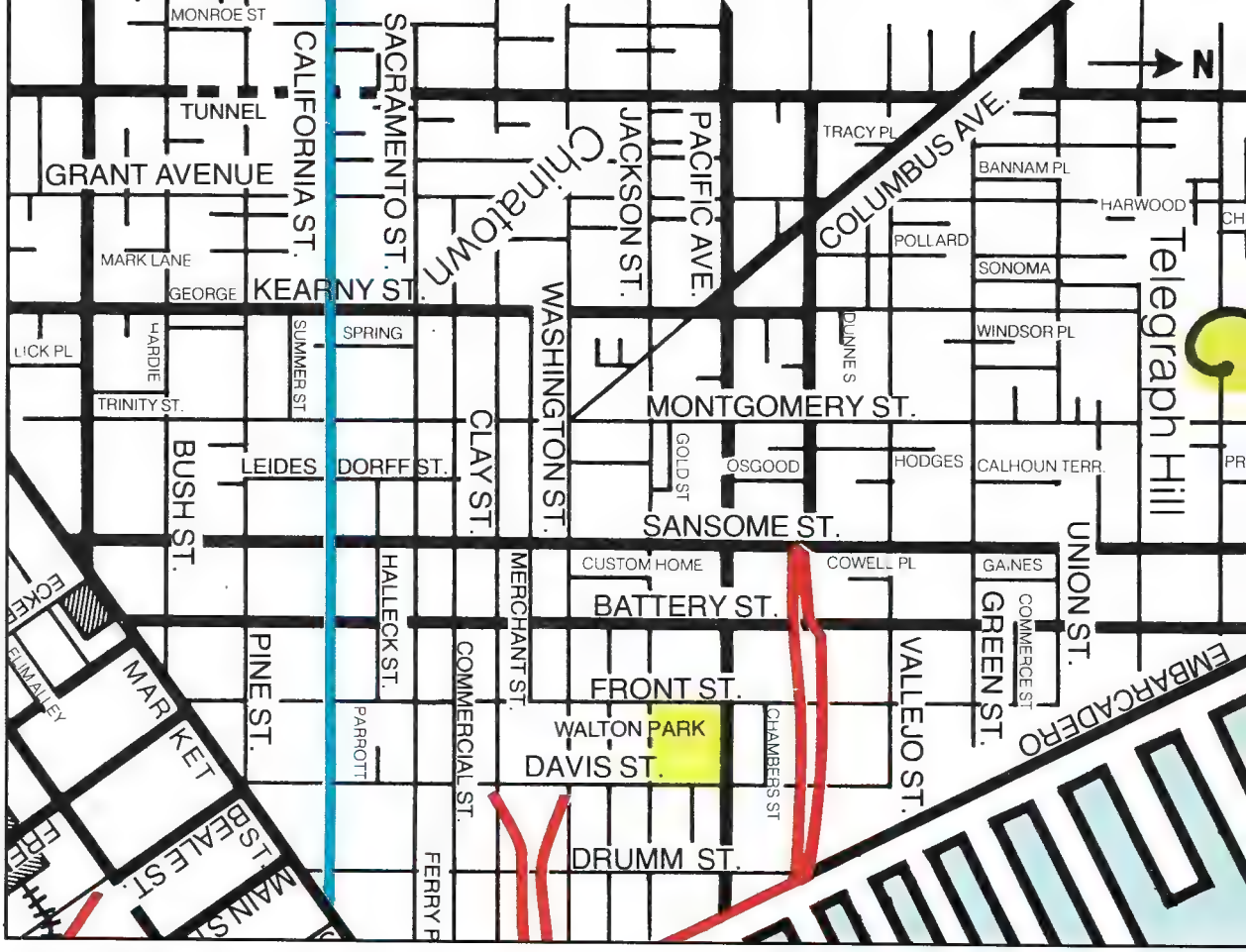
"Sometimes you'll discover that part of a clue is not solvable until you arrive at the place indicated by some other part of the clue. It is a good idea to move quickly away from a clue location once you've found it, lest another team see you gathered around it.

"This is essentially a walking treasure hunt. Once you've arrived within the designated area, cars are not allowed. The treasure hunting grounds are in downtown San Francisco, bounded on the south by Market Street, on the west by Grant Avenue, on the north by Union Street, and on the east by San Francisco Bay—in other words the financial district and the southern part of North Beach.

"I am about to give each team two envelopes. One envelope contains your first clue. The other envelope is an emergency envelope, to be opened only when you are hopelessly lost. There are time penalties for opening the envelope, however, so try to tough it out. I have no real idea how long this hunt will take, although it is my guess that the winning team will need about three and a half hours to run the course. It's now 12:30—let's say that if you're still not through by 6 p.m., open the envelope anyway. Good luck!"

What I didn't say then, but perhaps should have, was that inside the emergency envelope was a phone number and a list of time penalties—20 minutes for the first phone call, half an hour for the second, and an hour for each subsequent call. I manned the phone all afternoon, answering questions and solving problems. Since the phone was at the treasure location, it all worked out rather neatly.

Here is the infamous cast of clues, in order of appearance. (And they did appear for all teams, though for some far sooner than others.)



Clues for the Stay-at-Home Hunt

For those unfamiliar with Golden Gate country, here's a simplified version of the treasure hunt which can be played on the street map provided. Every clue refers to an intersection of two streets named within the designated area. (We've kept to the original version as much as possible.)

1. Fibs by a midget?
   And Ali's alias.
2. A trophy that has strings attached, presented to the Yanks' beloved Reggie.
3. First President's die hard.
4. "Here I come" to a different drum.
5. Since commerce is his livelihood, count on being charged.
6. Where Ward's partner meets Spratt's lad.
7. All's quiet on the Western one,
   Where Gov. Brown abides unwed.
8. He who sailed the ocean blue,
   And the ocean he didn't sail.
9. What we preserved in 1863,
   And the victim of Delilah's shear mischief?

Clues for the Walking Treasure Hunt

1. Leidesdorff's whale window.

2. Not Sydney G. Walton
   Not Sammy Jr.
   Across the square from the Park.

3. It is the Customs in my city
   To urn while you learn.
   It's very large,
   So get a charge.
   When all else fails
   Use the mails.

4. Here I come to a different Drumm
   Where the ninth band sees De Land.

5. A once-proud merchant overshadowed by the Pharaoh's Tower.
   Three lights mark the way above.

6. When Jelly Belly sees
   The very tall trees,
   He doesn't act rashly.
   He calls Laura Ashley,
   Underneath the tall trees,
   Who says, "Fire me, please."

7. The search for the mysterious Icosaspirale starts at the front, where a keen observer, exchanging royalty, can discern the giant Xes off towards Alaska. This observer, moving forward and up, encounters the greenery surrounding the beast. It is here that he searches with great success.

8. The man who sailed the ocean blue
   And the ocean he didn't sail
   To a faded, empty gateway.

9. We fought to preserve it in 1863,
   But now it ends at 2:18.
   Surely this rings a bell.

Aftermath

The winning team, led by crack treasure-hunt specialist, Ellen Weber, showed up four hours and five minutes after the hunt had officially begun. It was the smallest team and seemed to be the most efficient—greater numbers do not always make for a better treasure-hunting team. The second team arrived 20 minutes later. The last team came about an hour and 10 minutes after the victors.

There were two chief complaints: the "beast" reference in the seventh clue, and the fact that I hadn't told anybody the time penalties inside the sealed envelope. They would have opened it sooner, they said, if they had known the first penalty was only 20 minutes. I agreed.

Everyone exchanged anecdotes of the day—how the guard at the Alcoa Plaza suspiciously eyed them, grown men and women, literally beating his bushes; or how a giant political rally had impeded progress toward the penultimate clue. Some of the treasure (several bottles of a very nice wine) was broken open and consumed. Pictures of winners and losers alike were taken. Everyone seemed happy, although the winners seemed happier than the losers.

One of the hunters called me up the next day. "I've been talking to a few of the people who were there yesterday," he said. "They're really exhausted, physically and emotionally. It was a real experience. Can we do another one in . . . say, about six months?"

Answer Drawer, pages 58, 59

It's probably the oldest game in the world, according to Hoyle. Have you played

WARI?

(WAH-ree)

Paolo Koch/Photo Researchers

by Laura King Palmer

Sir Edmund Hoyle, world-famous authority on games, reported *Mancala* as probably the oldest game in existence. Egyptians played it in 1400 B.C. Today, versions of Mancala are played by tribes all over Africa and go by many different names: Wari, Adi, Awari, Ti, Pallanguli, Hus, and Whyo, to list a few. The variant we enjoy most is Wari, as played by Masai tribesmen in Kenya and Tanzania.

Wari involves the strategic transfer of counters around a simple game board. Dropping the counters around the board is also called "sowing the beans," which suggests that the game was once part of some planting ritual. Another term for the activity on a Wari board is "attacking the villages." Whether your thing is ploughshares or swords, you'll enjoy the challenge of Wari.

Rules of the Game

The Wari board consists of two parallel rows of six holes each, and two larger holes or scoring pits, one at either end. African players use seeds or tiny pebbles for counters. It's easy to make your own board from potters' clay, and you can use dried beans for counters. (See photo at right.) How-to instructions appear on page 60. Each of the two players has a scoring pit. To begin, put four counters into each of the 12 center holes.

- The object of the game is to get the most counters into one's own scoring pit. Either player may go first—flip a coin if necessary.
- Each player in turn picks up all the beans in any one of his own six holes and, moving around the board counterclockwise (but excluding the scoring pits) proceeds to drop them, one at a time, in successive holes.
- Having sown all the counters from one of his holes, the player makes a capture if the *last* counter sown lands in any hole on his opponent's side which already contains either *one* or *two* counters—no more, no less. The capturer scoops it (them), plus his own final counter, from his opponent's hole and puts them all in his scoring pit.
- In addition, if the next-to-last hole sown also belongs to the opponent and also contains only one or two counters, the sower wins these as well; and so on, moving clockwise (backwards) through the opponent's ranks. In short, if the last counter doesn't score, the sower doesn't score at all. If the last counter scores, the sower may get one or more additional holes worth of counters.

The starting position for a game of Wari Place four counters in each small hole to set up.

Sample Moves and Strategy

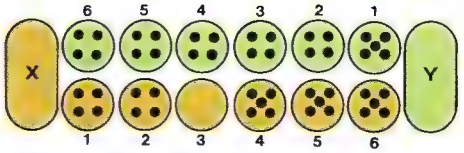
There is a great deal of strategy to Wari. As the game proceeds, counters are piled and repiled. The necessity for "counting out" prior to a move becomes more important, because various holes can rapidly amass as many as 20 counters. Strategy broadens. With more than 11 counters in any hole, it becomes possible to go twice around the board on a single "sowing." Thus even an empty hole may be vulnerable, as it can be sown *and* captured in a single move. Keeping an even distribution of counters in your own holes and maintaining a goodly number of beans on your side are vital to defense.

There are a few additional rules that may seem arbitrary and even illogical until you see, by playing, how they can alter the game.

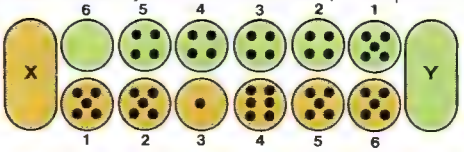
- As play nears conclusion, if all the opponent's holes are empty and the sower still has enough beans in any hole to get around to the other side, he must do so.
- Also, one may not make a capture which would remove the last counter from one's opponent's side.
- The game ends when neither player can get around to his opponent's side. The few remaining counters go to the player who has made the last capture. The player who ends up with the most counters in his scoring pit wins.

Wari is easily adapted for younger children. They can be spared elaborate strategizing if you start them off with only two or three beans per hole.

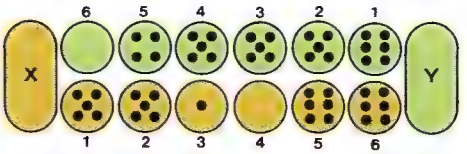
The diagrams below describe a sample opening and capture.



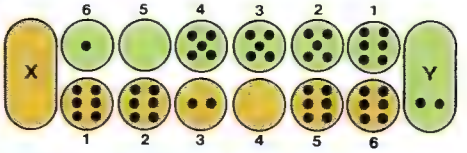
1. *Player X* takes the four counters from his third hole and drops them around the board. The last counter lands in Y's first hole. Since there are already four counters there, no capture is made.



2. *Player Y* then removes the four counters from his sixth hole and drops them counterclockwise, ending with his opponent's fourth hole. There is no capture.



3. *Player X* moves the six counters from his fourth hole around the board. The last counter drops in his opponent's fourth hole. No capture.



4. *Player Y* sees X's weakness, counts his own counters, and wisely sends the four from his fifth hole on their rounds. Landing his final counter in X's third spot gives Y a capture.

CONTEST A word-skill prize competition

WALK-IN CROSSWORD PUZZLE

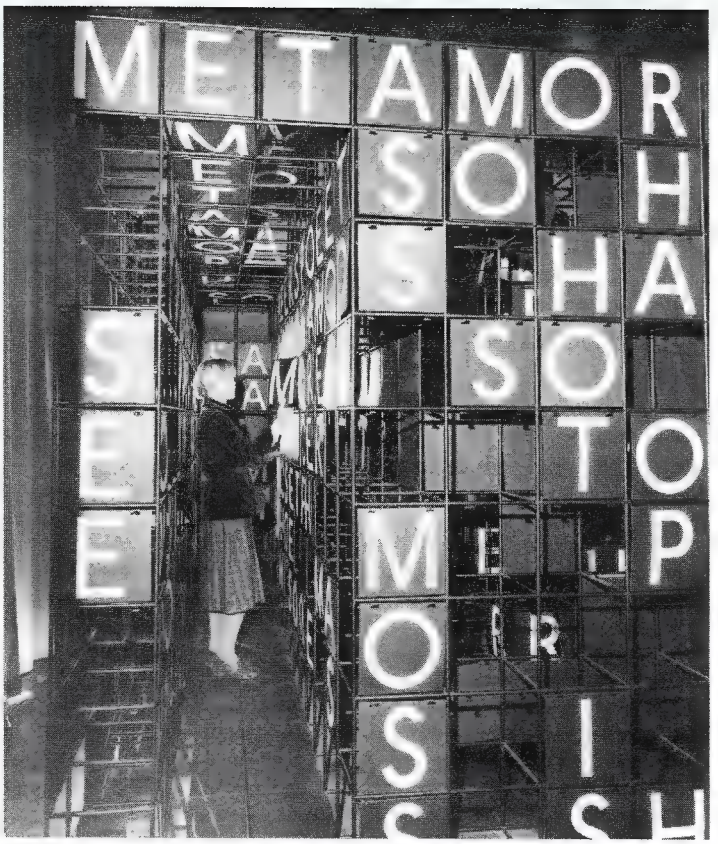
FIRST PRIZE: The new, one-volume, 2,856-page *Random House Encyclopedia.*

FOUR HONORABLE MENTION PRIZES: A year's subscription to Games Magazine.

The Smithsonian Institution, Washington's mega-museum complex, opened a new branch late last year. The surprise was its location—upper Manhattan. Cooper-Hewitt Museum, as the New York branch is called, is the Smithsonian's National Museum of Design.

The debut exhibition, titled MAN transFORMS, dealt with the nature and processes of design. One of the most popular pieces in the show was a giant space grid called "Metamorphosis." Billed as a walk-in crossword and designed by architect/teacher Richard Meier, "Metamorphosis" invited museum visitors to try their hand at three-dimensional anagrams using only the letters in the word "metamorphosis."

Meier's "Metamorphosis" has since been dismantled, but in case you missed the show, we thought you might like a chance to play the game anyway. A pencil version appears below.



Walk-through word puzzle at the Cooper-Hewitt Museum's inaugural show left few viewers at a loss for words.

Problem: How many interlocking anagrams can you find in METAMORPHOSIS? Fill in the grid with as many words as you can, using no letter in any word more often than it appears in METAMORPHOSIS. (That is, the letters M, O, and S may be used twice in any of your words, but the other letters only once per word.) All words must interlock and must ultimately connect with the starter word, METAMORPHOSIS. You must leave a blank space between words (in crossword-puzzle fashion) and use no word more than once. Every word you use must appear in *Webster's Third New International Dictionary* (Unabridged), but anything goes: abbreviations, proper names, capital letters, internal punctuation, etc. (Note that the partial solution in the photograph above would have been ruled out, because the word SO is used twice, RHA does not appear in the dictionary of record, and SEE has too many E's to qualify.)

M	E	T	A	M	O	R	P	H	O	S	I	S

The entry with the highest total word count wins. In the event of ties, the total letter count will decide the event. Postmark deadline is 12/1/1977. Winners, and the best solution, will be announced in the issue after next.

Clip the solution blank, or make a reasonable facsimile, and mail it along with your total word and letter counts to:
METAMORPHOSIS
GAMES Magazine
515 Madison Avenue
New York, N.Y. 10022

Total words reading across_____

Total words reading down_____

Total all words_____

Total letters_____
(Include the starter word in your counts.)

Name_____

Street Address_____

City_____ State_____ Zip_____

Void where prohibited by law.

A Sin of Omission

The purpose of this short, short mystery story is not *to guess "Who Dunnit." In fact, we'll tell you right off that it's the author who's done it, and he's done it to us, his readers. The question is: What exactly* has *he done?*

Answr Drawr, pag 59

Around midnight, a sly-looking man slips into a luxury city building. A woman occupant, watching his actions from a fourth-floor window, grows suspicious and dials 911 for a patrol car. This lady complains, "A man in a brown suit, with shaggy hair, a slight build, and a criminal air is prowling through my lobby."

Fairly soon two young cops, Smith and Jarvis, pull up. Looking for an unknown vagrant, Smith spots Jim Oats walking out a front door. Oats, a minor burglar, is bold as brass, arrogant, and calm. Smith grabs him by his collar.

"O.K., Oats," snarls Smith, "what brings you to this location?"

Fixing his captor with a chilly look and frosty indignation, Oats quips, "I can go on a short stroll. Lift your filthy hands off my shirt. I'm not guilty of anything."

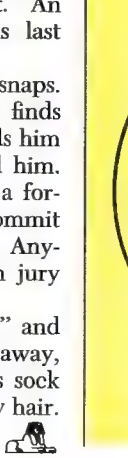
Smith drops his hands limply. This haughty air is too much for him to swallow. Angrily Smith says, "What a story. I'm nobody's fool, you punk. I just wish I could put you back in jail, but I can't obtain any proof against you. You know all about why I'm at this building—a station log full of burglary, arson, and muggings."

"Now, now," Oats laughs, "think of my rights. How can you talk this way?" Smith's probing hands start to frisk Oats for guns, narcotics, anything unlawful or contraband. Nothing shows up—only a small bound book. "What's this?" Smith asks.

Oats, tidying up his clothing, pluckishly says, "That's my political study of voting habits in this district. Why don't you look at my lists. I work for important politicians now—guys with lots of clout." An ominous implication lurks in this last thrust.

"Don't talk down to us," Smith snaps. But studying Oats' book, Jarvis finds nothing unusual. Smith finally hands him back his lists. Our cops can't hold him. Jarvis admits Oats can go. Just as a formality, Jarvis asks him, "Did you commit any criminal act in this building? Anything at all of which a courtroom jury could find you guilty?"

"No," Oats says flatly. "No way," and jauntily skips off. Halting six blocks away, Oats digs a tiny picklock from his sock and a diamond ring from his shaggy hair.



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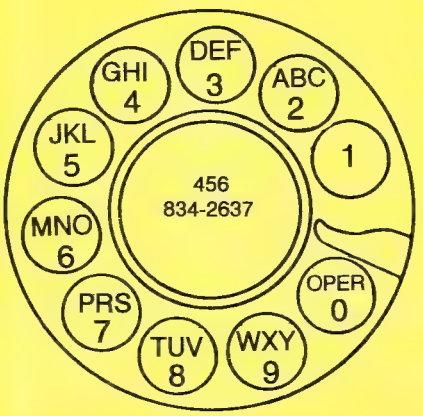
Telephone Indirectory

In some telephone districts you can get a recorded announcement of the time by dialing, appropriately, the letters N-E-R-V-O-U-S (637-8687). Many firms and organizations likewise select phone numbers that translate into some such pertinent and unforgettable key word. Here are eight silly organizations and their phone numbers. Don't bother to check the phone book; these listings are sheer invention. But each phone number is a cryptogram which can be unscrambled with the aid of a telephone dial. Correctly decoded, each number will give you a nickname for that organization.



1. Association of Barbershop Quartets: 427-6669
2. Dial-A-Spell: 948-2437
3. Dial-A-Spel: 932-7837
4. Entomology, Inc.: 528-9343
5. Kiss And Tell, Ltd.: 434-3668
6. Pickers Anonymous—A prevention group serving rose and berry pickers who persistently ignore the pointed perils of their avocation: 272-6253
7. Fender Bender's Body Shop: 727-8624
8. Society for the Advancement of Pescatorial Respiration: 282-2537
9. Pessimists' League (for a daily recording that will make you sad): 296-4225
10. Optimists' League: 467-3385

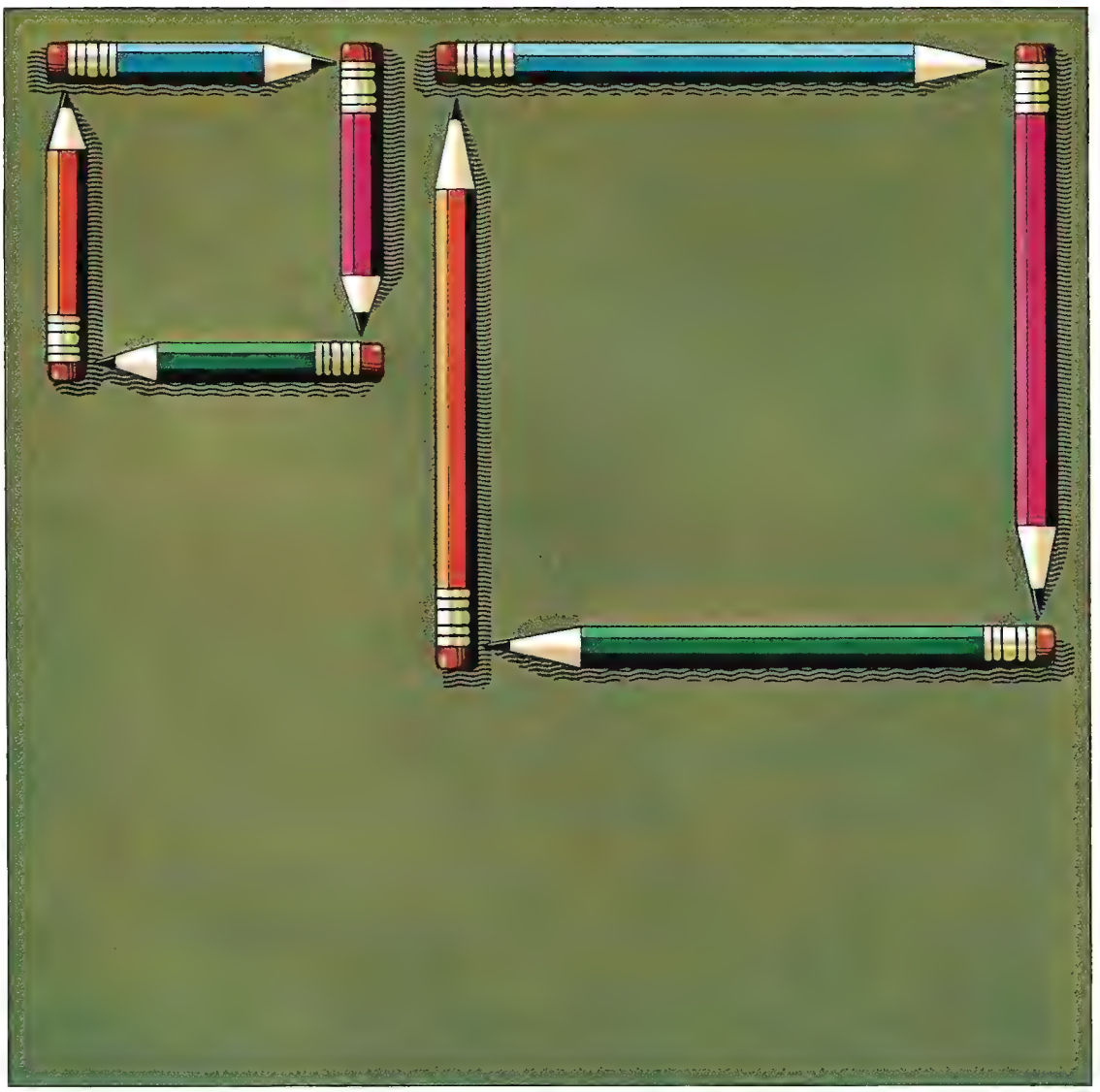
Answer Drawer, page 59

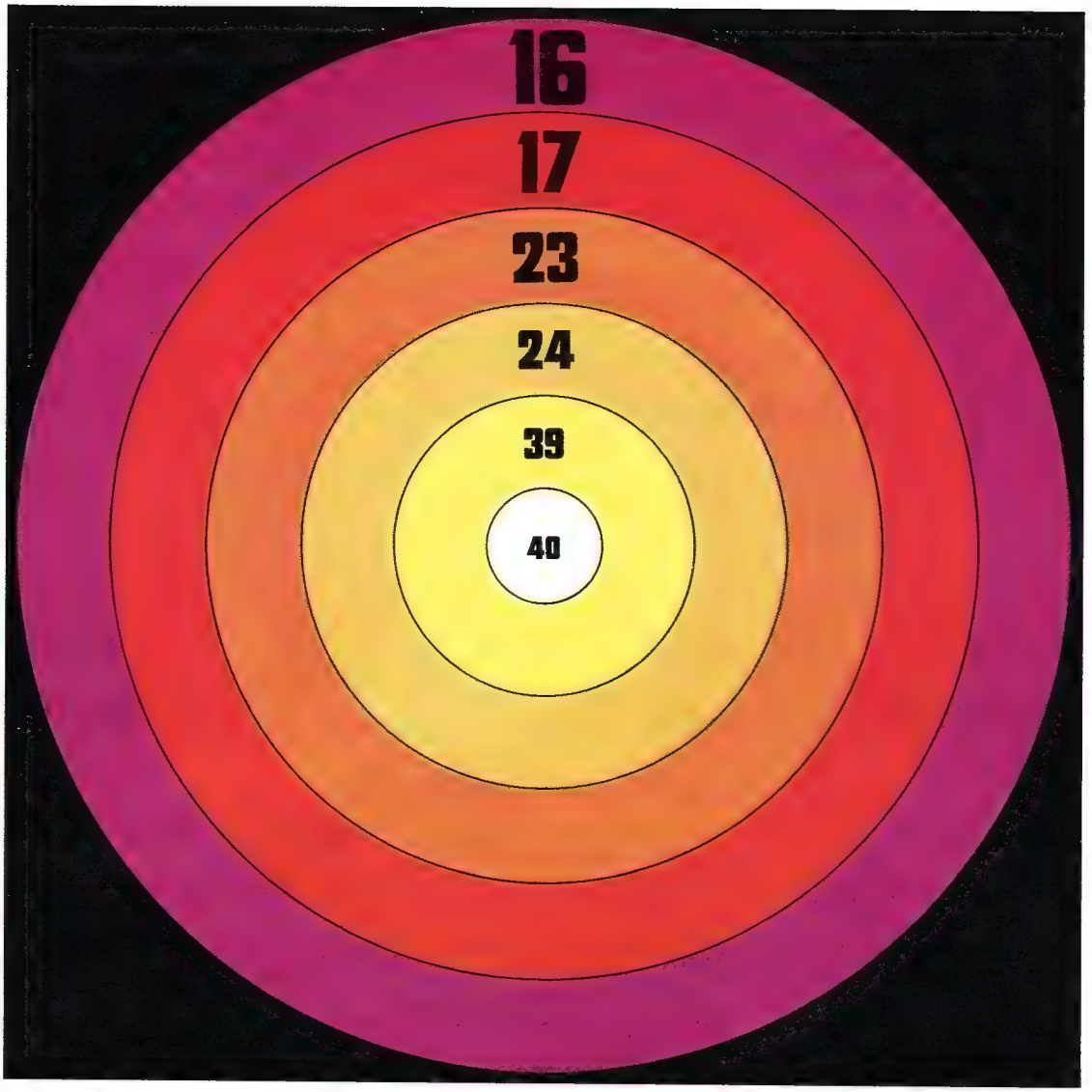
Beguilers

They look easy, but are they? Time limit for solving all five: one hour.
Answer Drawer, page 58

How many triangles of any size are in this star?

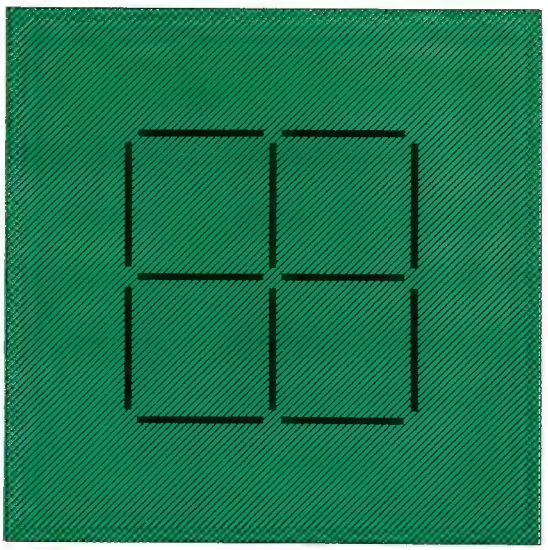
Can you arrange these 8 pencils to make 3 squares of equal size?
(No part of any pencil may extend beyond the edge of any square.)



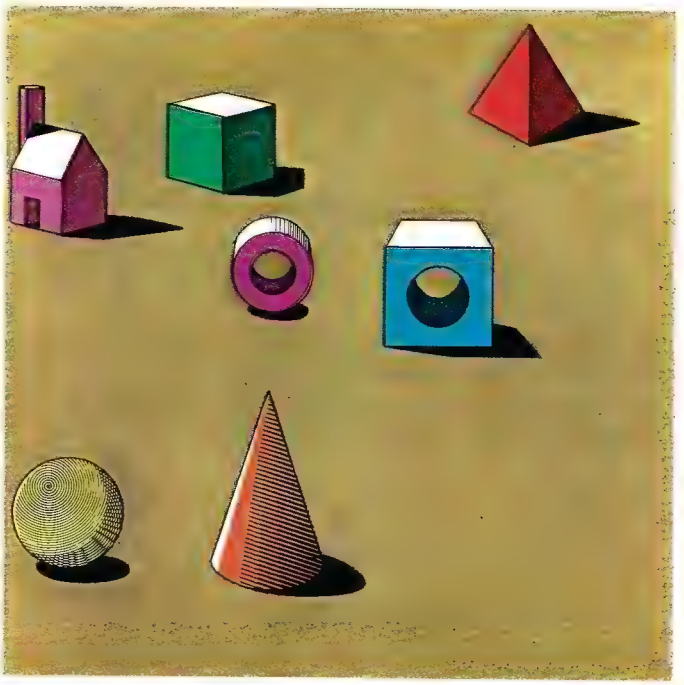


To score exactly one hundred, how many darts must you use?

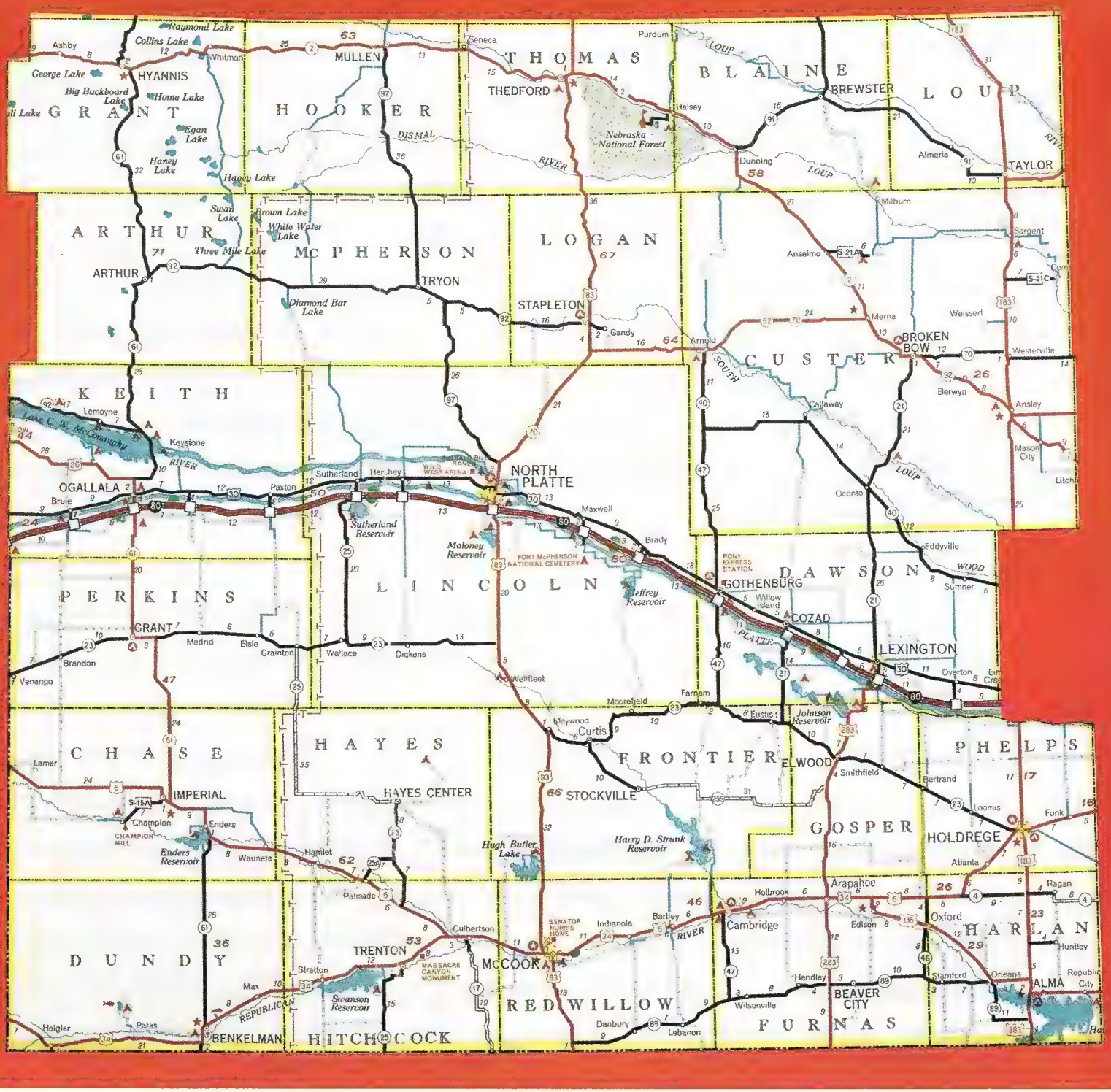
Can you reduce the number of squares to 3 squares of equal size by repositioning 3 lines? No lines can be left over.



Drawing three straight lines can you enclose each item in its own area?



Puzzles on these pages courtesy of American Can Company. Designed by Isadore Seltzer.



HIGHWAY MAZE

Road maps sometimes bear a striking resemblance to mazes. (Who hasn't had the experience of puzzling over the best route between two or more stopping places on a trip?) The official state highway map reproduced here shows the southwestern portion of Nebraska and is the setting for the following labyrinthine problem:

Without retracing or crossing your path at any time, plan an itinerary that will take you in the shortest possible mileage to all 23 counties outlined in black and yellow. Mileage figures are indicated in black or red alongside some, but not all, of the roads. Any road whose mileage is not given must be assumed to be too rough to travel in your old jalopy. The Interstate highway (double red route) is likewise off limits because you can't maintain the 40 mph minimum speed. And you must, of course, start and finish your trip in towns large enough to have overnight accommodations, that is, whose names are printed in capital letters. If you wish to avoid marking the map, tape a thin sheet of tracing paper over it on which to plan your route.

Answer Drawer, page 59

Starting point: _____

Ending point: _____

Total mileage: _____

British-Style Crosswords
and How to Solve Them

by Jack Luzzatto

With this issue, GAMES offers the first of its British-style crossword puzzles. Aficionados who've delighted in these oddball challenges over the years will not need any introduction—indeed *they* are probably already hard at play in the Pencilwise Section. But since British crosswords are not an everyday affair on this side of the water, some readers may appreciate the explanation and pointers that follow. Take heart: British puzzles, or "Puns and Anagrams," as they are sometimes called, are rarely as hard as they seem. But let's say they're more like an all-day sucker than a quick nosh. And once you take to them, your loved ones will need a sledge hammer to bring you back.

First, let's look at the reason for these outlandish puzzles. The English, like the Americans, went crossword-happy (spellbound?) in 1924 when crosswords first crossed their horizon. They did the same type of fully-keyed puzzles we did: that is, puzzles with all words crossed by other words at each and every letter. But after a while, they grew weary of certain faults that are inherent in such a construction: oft-repeated words, inescapable three-letter words, and perhaps worst of all, sundry words dredged up from the dark corners of an unabridged dictionary, which enabled the harried constructor to complete his puzzle.

The Unkeyed Crossword

The ingenious English did some housecleaning and emerged with the unkeyed crossword. This enabled them to use what can be called "real" words one hundred percent of the time. A great step forward. It permitted them to pick their words, based on clever ideas for clues.

The British puzzle emigrated to America around 1940 when the late Albert H. Morehead, bridge editor of the *New York Times,* returned from England where he had been covering a bridge tournament. In England, every paper had a crossword, most of them the teasing type we are discussing. Morehead decided to import the idea. Since he played bridge with Edwin Balmer, editor of the *Red Book* (two words at that time), he persuaded Balmer to run a British-style puzzle in his magazine, and later in its sister publication, the *Blue Book.* Morehead did make one concession to American taste: he used no unkeyed letters.

Well, those puzzles spawned the "Puns & Anagrams" in the *N.Y. Sunday Times.* And copycat stuff in the puzzle magazines. So the door was finally open for the full-fledged British crossword, unkeyed letters and all, to make its appearance. I made some that appeared in puzzle magazines. Then *New York* magazine came along with one from the *Times of London.* And believe it or not, the Yanks found out how to do them.

Tricks of the Trade

I shall explain these tricks by example. They will be the main devices used, but not all of them. Simply because new ideas are popping up all the time.

1. Anagram clues. These are letter jumbles of the wanted answer word (or words, as the case may be). In its simplest form, the jumble is one anagram for one answer word. Here are a couple of mine: "Food found in dreams of avarice (7)." (Numbers in parentheses tell how many letters are in the answer.) AVARICE, anagram for CAVIARE. "Legislator indicted for a crime of treason (7)." TREASON for SENATOR. And the first one Albert Morehead tested me with when I began making crosswords for him to define: "Wearing inside outside (7)." OUTSIDE, anagram of TEDIOUS, the answer, which also means wearing or wearying. Other anagram answers may be found in several words in the clue, especially when the answer word is a long one or more than one.

2. Word structure. The word may be broken up into its components, as in this example: "Observe the cutter go up and down (6)." Answer, SEESAW. Thus the clue may appear completely baffling at first but you can see it is quite precise. In fact, it is a blueprint for the answer. That is the beauty of this type. All it needs is analysis of what is said, and you will see that an exact plan is given you for the answer. The very artfulness of the clue to be unraveled gives a pleasurable thrill upon getting it. Here is a more complex one which, be warned, I am going to use in the future: "Any around, who get an edge in a small company, will breed bitter talk (8)." You can't get it right away, perhaps. But the blueprint is there! In fact, an honest clue is always used in these off-putting sentences; all you have to do is find it. So here it is, the answer is A-C-RIM-O-NY. See it? The letters in ANY surround the answer. RIM is edge. Rim is in small company (Co.). And the whole thing adds up to bitter talk which is a fair clue for ACRIMONY.

3. Hidden words. This type of clue usually hints that there is something hidden. Example: "Offer cash, and somebody good-looking can be found (8)." Answer, HANDSOME, which runs from the H in cash through the E in somebody. The smoothness and normal sense of the clue are there to fool you. Ah, but can you still be fooled?

4. Backward stuff. This is borrowed from a London Times puzzle. "Reckless comrades retreat before the line (8)." Answer, SLAPDASH. SLAP, pals backward, are the comrades; DASH is the line, and SLAPDASH is a plain honest answer to the clue RECKLESS.

5. Puns. These come in several forms. This is one of my own from a *New York Times* puzzle: "Two pints make one cavort (9)." Answer, CHAMPAGNE. This from the *London Times*: "Girls who make advances? (7)." Answer, SALLIES.

6. Foreign words. The *London Times* in particular likes to use the French for OF, THE, SOME, etc., as word elements. That is, *de, le, la, or des.* But they usually warn you, so be wary. Example, made up now, to demonstrate this: "Some French couple is completely in a hopeless funk (7)." Answer, DESPAIR. DES: some. PAIR, couple. Hopeless funk, fair clue for despair. But the clue throws you off a little, *n'est-ce pas?* That's the fun of it.

7. The use of letters as words or symbols. The symbol *0* equals love, as in tennis, meaning zero, love, nothing, zilch. It also means a ring, circle, goose-egg, or anything that fits. *C* can be see, 100, $100, etc. *U* can be you, university, etc. Similarly, *I* can be one (1), eye, etc. *X* can be ex (as in ex-wife), ten, cross, kiss, etc. So be alert to these alphabetic tricks.

8. Literary allusion: This is simply a dash to be filled in to complete a famous quote. This device is used very sparingly. I have noticed that the *London Times* (and thus *New York* magazine) uses the *Oxford Dictionary of Quotations* for these. It's a challenge not to refer to that book, but in a desperate case, don't boggle at using it. The constructor went to it, and so can you.

Other tricks may crop up, but now you are forewarned and forearmed. We would not send you unarmed into a battle of wits.

What ever became of . . . ?

1. *"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science."*

Step back with us to the turn of the century when people everywhere were awaiting the new age with mixed hope and foreboding. Then as now—in schools, on playing fields, in the military—young people were preparing for their adult roles, little suspecting the human dramas that most would join and a few would lead.

Assembled here are youthful photos of some of the people who were destined to leave their mark—for better or for worse—on the furrowed face of our century. Below each photo is a quotation from that remarkable individual's later life. How many bright lights can you spot, by face or word?

Answer Drawer, page 59

Granger Fotos

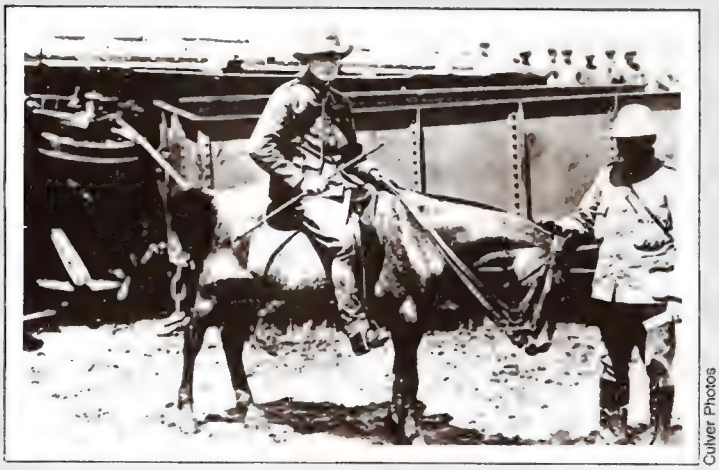
2. *"In the application of* Satyagraha, *I discovered in the earliest stages that pursuit of truth did not permit violence being inflicted on one's opponent, but that he must be weaned from error by patience and sympathy. For what appears truth to the one may appear to be error to the other. And patience means self-suffering. So the doctrine came to mean vindication of truth, not by the infliction of suffering on the opponent, but on one's self."*

Culver Photos

3. *"We have come to the end of an era of waste and inefficiency and a new era is coming in . . . We haven't even started, [but] the car of the future is in sight."*

Bettman Archives

4. *"In the future days, which we seek to make secure, we look forward to a world founded upon four essential human freedoms. The first is freedom of speech and expression—everywhere in the world. The second is freedom of every person to worship God in his own way—everywhere in the world. The third is freedom from want—everywhere in the world. The fourth is freedom from fear—anywhere in the world."*



Culver Photos

5. *"Upon this battle depends the survival of Christian civilization. Upon it depends our own British life, and the long continuity of our institutions and our Empire. Let us therefore brace ourselves to our duties, and so bear ourselves that, if the British Empire and its Commonwealth last for a thousand years, men will still say: 'This was their finest hour.' "*

Bettman Archives

6. *"When we say 'the state,' the state is we, it is the proletariat, it is the advanced guard of the working class."*

Granger Fotos

7. *"Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires."*

Wide World

8. *"Today the universal common good poses problems of worldwide dimensions, which cannot be adequately tackled or solved except by the efforts of public authorities endowed with a wideness of power, structure and means of the same proportions: that is, of public authorities which are in a position to operate in an effective manner on a worldwide basis. The moral order itself, therefore, demands that such a form of public authority be established."*

9. *"The perfection preached in the Gospels never yet built up an empire. Every man of action has a strong dose of egotism, pride, hardness, and cunning. But all those things will be forgiven him, indeed, they will be regarded as high qualities, if he can make of them the means to achieve great ends."*

Wide World

Five'll Getcha Ten

by Michael Knibbs

If a coin came up "heads" ten times in a row, how would *you* bet the eleventh flip?

We are willing to bet that you do not make your living as a gambler. Out of the quarter million readers of this magazine, the odds that more than half of you follow that precarious trade are slim indeed. Should we be wrong in your particular case, then you won't have any trouble deciding whether to take the bets offered in the following six episodes. But if you fancy yourself a professional gambler and you *can't* tell which bettor has the edge, perhaps you'd better seek an alternative career.

As betting folks will admit (when pressed), an intoxicating glee permeates their souls when they think they have the "edge" in a wager; that is, when the probability of winning is greater than the relative amount they risk if they lose. They think they know something the other guy doesn't know. More frequently than not, this intuition for the edge comes from an ability to figure the statistical probabilities and look them squarely in the eye.

But such a gambler might say, airily, that his or her feeling for the odds is simply based on the right way of looking at things. For example, imagine that a gambler, a mathematician, and an ordinary bloke are watching someone flipping a coin that comes up heads in the first ten tries. They each place a bet on whether

the eleventh toss will produce heads or tails. The man-on-the-street expects tails because he reasons that 11 heads in a row must be very unlikely. The mathematician would probably call it an even chance: "Coins have no memory." But the gambler who bets only when he senses an edge is likely to go for heads:

"At worst it's a 50-50 chance, but if there is an edge, maybe, just maybe, it's that the coin is biased somehow; it might even be double-headed!"

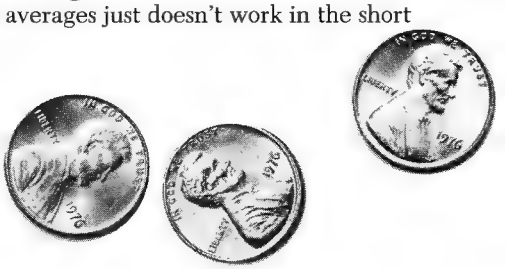
Before you test your own sense of where the edge is in the betting situations that follow, take heed of Mr. Masterson's advice to his son, Sky, in Damon Runyon's "The Idyll of Miss Sarah Brown":

> Son, no matter how far you travel, or how smart you get, always remember this: someday, somewhere, a guy is going to come to you and show you a nice brand-new deck of cards on which the seal is not yet broken, and this guy is going to offer to bet you that the Jack of Spades will jump out of this deck and squirt cider in your ear. But, son, do not bet this man, for as sure as you do, you are going to get an ear full of cider.

There are four common ways of describing odds or chances. Suppose you pick one card out of a fresh deck. Naturally, there is one chance in four that it will be a spade. So there are three chances in four that it will not be a spade, and the odds are three to one against its being a spade. If, for example, a bettor said to you in this situation: "I'll lay you three to one for a yard that you don't draw a spade," he means he is willing to pay you $300 if you do draw a spade on condition you pay him $100 if you don't. (This is a fair bet because the dollar risk on both sides exactly matches the mathematical odds.) One in four can also be expressed as a decimal (.25) or a percentage (25%). So a two in seven chance could be called five to two against, .2857, or 28.6%.

In these fictionalized conversations, each person's private thoughts are printed in italics.

1. The World Series is coming up and the contenders are evenly matched (the pitchers too). Instead of doing their Algebra II homework, Chuck and Don are arguing about how long the series is likely to last. Chuck: "Sure anything *may* happen, but I think the law of averages will tend to even out the first six games. It's got to go to seven." *Anyway it's happened often enough with mismatched teams—and they each have three of the first six games at home.* Don: "The law of averages just doesn't work in the short



run. I'll bet you the new Crosby Stills record that it won't go the distance." *Hasn't the poor sap ever heard of momentum?* Chuck: "You're on." What are the chances?

2. Al, Burt and two friends go to lunch together and they leave their raincoats with the hatcheck girl under one ticket. When they leave each is given one coat at random. It is too dark for anyone to see whose coat is whose. Al: "Hold it! I bet none of us has his own coat; after all it's three to one against any of us matching up." *And if I have someone else's, mine is going to the wrong person.* Burt: "Okay sucker. Loser pays the tip. We can't all be that unlucky." *And the chance that a three to one bet won't come up in four tries is about two to one against.* Who is most likely to pay the tip?

3. Ed and his fast-fading girlfriend, Doreen, are in Las Vegas. Ed has a favorite number, 16, and he is betting on it at the

roulette table. Doreen comes by to find out how he's doing. He's not doing too well. Doreen: "You must be crazy betting on just one number. Don't you know that you're paid off at 35 to 1 while the real odds are 37 to 1? It's those two points that pay for the fancy decor around here." Ed: "I have a hunch, baby. Like to make a side bet on whether my 16 comes up in the next 20 spins?" *It's bound to come up half the time in every 19 spins and she doesn't know that it hasn't come up in the last 30.* Doreen: "Sure, kid. Make it five big ones; even money." *He's more of a sucker than I thought. Doesn't he know that it takes 26 spins to give an even chance of any number turning up?* Who has the better chance of winning the $500?

4. Salvatore and Isella meet at a singles party full of strangers. There are 30 people present, including the hosts. Sal: "I bet you the cab fare to your apartment that two people here have the same birthday." *I wonder if she'll bite.* Isella: "You mean born the same day?" *What's he up to now?* Sal: "No, I mean the same day of the year." *She's biting.* Isella: "You've got to know something." Sal: "No, I promise you that I don't know anyone's birthday except my own. Not even yours." Isella: "O.K., honey, I'll take the bet, cash now." *He can't know anybody here either, much less their birth dates; and he's not about to get mine. With thirty dates out of 365 I must have the edge.* Sal is telling the truth when he says that he doesn't know anybody's birthday. Has he got a good bet for the cab fare?

5. Ike is playing blackjack in a casino (where the dealer uses two decks shuffled together) and Jack is watching. Ike draws two aces. He is allowed to split, that is, play each ace as a separate hand. He likes his position and asks Jack, "Like to bet that I won't get a natural?" (Get exactly 21 with only two cards.) Ike's aces are the first two cards dealt out of a fresh shuffle, so Jack thinks he is onto a good thing. *To fill up a natural he needs a ten or a court (picture) card and there are only 32 of them among the 102 undealt cards.* Is Jack right?

6. The loudspeaker at O'Hare Airport has been announcing for the past two hours that flight 437 to Tulsa will be delayed another 20 minutes. Ken and his Production Manager, Len, are sitting in front of a deck of cards. They have been playing gin for a penny a point and, though they are tired of the game, they still want to gamble. Ken: "Pick two cards out of the deck. I bet one'll be red and one'll be black." *I've got a slight edge. If the first card is black, 26 out of the remaining 51 are red, and vice versa.* Len: "No, sir. *You* pick three cards and I'll bet that they are of different suits." *I see his little scheme.* Ken: "All righty, let's do it your way. Ten dollars." Who is the sucker?

Answer Drawer, page 60

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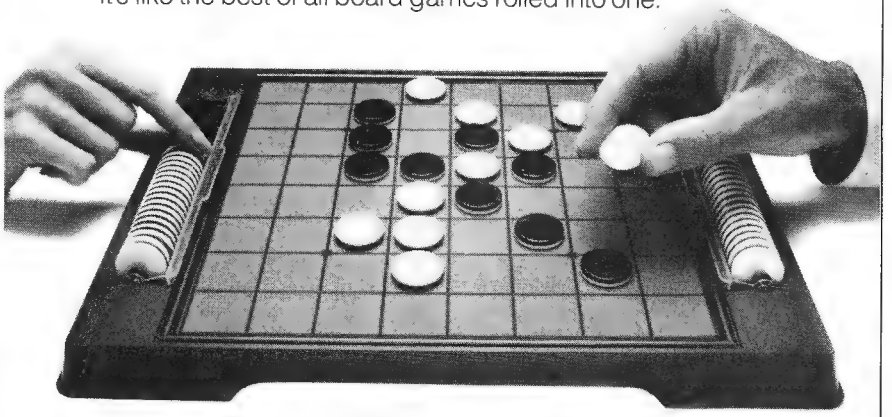

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Hinkel's Twinkles

It was a long Friday and Fletcher Hinkel had spent the entire day, including lunchtime, poring over the plans for a new plumbing installation at the municipal bathhouse. He and a fellow engineer were the last to leave the water works.

"Come on Mike; let's have a few beers at Harry O's and call it a day."

For more than an hour, with what energy was left, Fletcher and Mike hashed and rehashed the plans for the shower stalls.

"I think I've had it," said Mike as he signaled the mini-skirted waitress for the check. "I'll flip you for the bill."

Hinkel perked up; his eyes seemed to twinkle. "Tell you what; instead of tossing a coin, let's flip a match . . . and I'll give you three-to-one odds to boot."

"Here we go again; another one of your stings." Mike thought for a moment." "But I like the odds. What do you have in mind?"

Fletcher tore a match from a matchbook. "It's very simple. We just drop the match on the table, and the first to get it to land on its edge instead of flat pays the tab. I'll give you three chances to my one. Sudden death."

Mike scratched his head a long moment. "OK, you're on." He gingerly grasped the match between his fingers about 3 inches above the table and let it drop. It fell flat.

"Let me try that again." This time Mike held the match very close to the table. Again it landed on its side.

"One more time," said Fletcher. Mike took two nickels from his pocket and placed them side by side. Carefully he positioned the match above the nickels and let go. Nice try, but the match fell flat anyway. Mike shook his head. "We'll be here all night."

"OK, it's my turn," said Fletcher, hiding a wry smile. "In fact, to make it even harder, I'll flip the match in the air off my thumbnail." Mike's jaw dropped. In one deft flick, Fletcher had succeeded.

Pushing himself away from the table, Fletcher headed for the door. "By the way, Mike, I'm a heavy tipper here, so be sure to take good care of the waitress."

How did Fletcher Hinkel do it?

Answer Drawer, page 59

EVIL CEREBRAL

Logic puzzles perpetrated by Al B. Perlman

The accoutrements you *don't* need to solve logic puzzles are: a good memory, a knowledge of mathematics or any other specialized subject, and an ability to spot tricks—there are none. You do need to be able to concentrate and organize your thoughts—usually with the help of written notes—as you test a tentative conclusion against all the facts. In this regard, as C.R. Wylie, Jr., a master of logic puzzles, once observed, solving them requires the same techniques as the scientific method. You are faced with a collection of raw facts and have faith that a valid, tidy conclusion lurks within them. You adopt one hypothesis, dispassionately test all the pertinent facts against it, abandon it if the facts don't fit, then try another hypothesis, and so on, until you find one that does fit all the data. With an immensely satisfying click, the last fact drops into place, and you sit smiling at the complete and orderly solution.

If this is your first run-in with a logic exercise, we'd like to show you one method of going at it with a simple short example, "Pet Owners." Then, if you like, warm up on the next short puzzle, "Shorty Finelli," before tackling "Video Vagaries." That's a toughie and will require hefty amounts of time, paper, and patience . . . but we assure you that the solution is accessible to the average mortal.

Pet Owners

Betty, Oscar, and Virginia live (not respectively) in Philadelphia, Kansas City, and Seattle. They are all pet owners—one has a rhinoceros, another has an amoeba, and the third has a piranha. The pets are named (again, not respectively) Izzy, Dizzy, and Lizzie.

Clues:

1. Dizzy is not owned by a woman, nor does it live in Philadelphia.
2. Neither Oscar nor the woman who lives in Kansas City owns the piranha.
3. Betty does not own Izzy, nor does she live in Kansas City.
4. The rhinoceros is not named Dizzy.

Working only from these facts, it is possible to deduce which person lives in which city and owns which pet by name and description. But most people are better able to organize their assault on such puzzles if they set up a series of grids, sometimes called "arrays," defining all potential interrelationships.

Solution:

"Pet Owners" requires six grids (right) to cover all possible permutations. The first clue allows you to begin eliminating some possibilities, which we have indicated symbolically in grids II, III, and VI. We put an X in a square to denote a No, and when there are two Xes in a horizontal or vertical line, the remaining square has to be a Yes, which we designate with an O.

The following paragraphs explain how we solved the puzzle.

A. Betty and Virginia are obviously women's names so Dizzy is owned by Oscar (clue 1). Dizzy does not live in Philadelphia (clue 1) so Oscar does not live in Philadelphia either. And since Oscar owns Dizzy, he cannot be the owner of Izzy or Lizzie.

B. Oscar does not live in Kansas City (clue 2) or in Philadelphia (paragraph A), so Oscar and Dizzy must live in Seattle.

C. The resident of Kansas City is not Oscar (clue 2) or Betty (clue 3), so it must be Virginia. Therefore Betty must live in Philadelphia.

D. Izzy isn't owned by Oscar (paragraph A) or Betty (clue 3) so it must be the property of Virginia.

E. The piranha does not live with Oscar in Seattle (clue 2, paragraph B), nor does it live in Kansas City (clue 2), so the piranha must live in Philadelphia with Betty. And since Oscar owns Dizzy (paragraph A) and Virginia owns Izzy (paragraph D), the piranha has to be Lizzie.

F. The rhinoceros is not Dizzy (clue 4) or Lizzie (paragraph E), so it must be Izzy, which is Virginia's pet. By process of elimination, Oscar's pet, Dizzy, must be an amoeba.

Get the idea? The complete solution to this example is printed below, upside down.

Person	City	Pet	Pet's name
Betty	Philadelphia	Piranha	Lizzie
Oscar	Seattle	Amoeba	Dizzy
Virginia	Kansas City	Rhinoceros	Izzy

I

	Rhino	Amoeba	Piranha
Betty			
Oscar			
Virginia			

II

	Izzy	Dizzy	Lizzie
Betty		X	
Oscar	X	O	X
Virginia		X	

III

	Philly	K.C.	Seattle
Betty			
Oscar			X
Virginia			

IV

	Izzy	Dizzy	Lizzie
Rhino			
Amoeba			
Piranha			

V

	Philly	K.C.	Seattle
Rhino			
Amoeba			
Piranha			

VI

	Philly	K.C.	Seattle
Izzy			
Dizzy			X
Lizzie			

Shorty Finelli

In some puzzles, the given information consists of a set of statements, a certain number of which are known to be false without the untrue assertions being identified. Puzzles of this sort can also be conveniently handled through the use of arrays.

Consider the following example: Shorty Finelli was found shot to death one morning, and the police, with better than average luck, had three red-hot suspects behind bars by nightfall. That evening the men were questioned and made the following statements:

Buck:
1. I didn't do it.
2. I never saw Joey before.
3. Sure, I knew Shorty.

Joey:
1. I didn't do it.
2. Buck and Tippy are both pals of mine.
3. Buck never killed anybody.

Tippy:
1. I didn't do it.
2. Buck lied when he said he'd never seen Joey before.
3. I don't know who did it.

If one and only one of each man's statements is false, and if one of the three men is actually guilty, who is the murderer?

Here the appropriate array is the following

Statements

	1	2	3
Buck			
Joey			
Tippy			

and our problem is to enter one F (for *false*) and two T's (for *true*) in each row in a manner consistent with the given statements.

At the outset we can draw the positive inference that Tippy is innocent. For if he committed the crime, then his first and third statements are both false, contrary to the given condition that only one of each man's assertions is untrue. This conclusion can now be recorded as a T opposite *Tippy* in the first column.

The rest of the solution to this puzzle and the complete array are provided in the Answer Drawer. The Shorty Finelli puzzle and solution are reprinted with permission from 101 Puzzles in Thought and Logic *by C.R. Wylie Jr., published by Dover Publications, Inc.*

Answer Drawer, page 60

Video Vagaries

Before you begin the following puzzle, we should warn you that it took big bad Al Perlman over one hundred hours to perpetrate it. We figure you may still be working on it when you receive the January/February issue of GAMES, and we won't print the solution until then. Forewarned! If you can't wait that long, please mail a stamped, self-addressed envelope to: Video Vagaries Solution, GAMES Magazine, 515 Madison Ave., New York, N.Y. 10022. We'll send you an advance copy of the solution and the reasoning process we went through to arrive at it. We'd also like to get your reaction to these puzzles—would you like us to run more of them?

In the early days of broadcasting, various savants predicted that the new medium would ultimately replace newspapers; but they overlooked the utter impracticality of wrapping up the garbage in a radio. Since that time, radio has evolved into television, and while there haven't been any profound developments in the molecular constitution of garbage, we will nevertheless direct our attention to a programming phenomenon known as "the TV talk show."

While The Tube is fairly (or unfairly) teeming with talk shows, the three biggies that practically everyone is familiar with are the ANDY ADDLEPATE Show, the BILLY BIGMOUTH Show, and the CHARLEY CLAMBAKE Show. Each is the pride of one of the nation's three great TV networks (not respectively)—DMS (Dormancy Media Systems), ECN (Effluvium Communications Network), and FBC (Futility Broadcasting Co.). In our city, we get them (not respectively) on Channels 1, 2, and 3.

All three shows run for an hour and a half nightly, with one going on the air at 10 p.m., another at 10:30, and the third at 11. They're all formatted into six 15-minute segments, and each features five exciting guests.

The opening segment on all three shows is devoted to The Monologue, in which Messrs. Addlepate, Bigmouth, and Clambake set the tone of the evening by delivering some long-familiar wheezes about the philandering proclivities of their respective announcers and their orchestra leaders' fondness for the grape. The three announcers are DON DRAWL, EARL EBBS, and FRED FLUFF; and the three orchestra leaders are GARY GRAWK, HARRY HAWK, and IRA IRK.

After the monologue, the guests are trotted out at 15-minute intervals, and in the ensuing badinage with their affable host they work in a few healthy (and prearranged) plugs for whatever they've wangled their way onto the show to promote.

Well, now, I'd like to tell you about tomorrow night's lineup of guests on all three shows so you can do your dial-flipping purposefully instead of just willy-nilly.

Each show is going to have an author, a singer, a film star, a nightclub entertainer, and one honorary guest.

The authors will be there to talk about their latest books—*Mimsy Were The Borogroves, The Frumious Bandersnatch,* and *Beware The Jabberwock.*

Each singer will perform a song he or she just recorded (while the host dutifully waves the record jacket)—the songs being "Melancholy Porcupine," "The Vultures of Valhalla," and "Flagellating Matilda."

The nightclub entertainers—a magician, a ventriloquist, and an impressionist—will do a number from their acts and lie about how they're packing 'em in at whatever bistro is currently employing them.

The film stars will bring along clips from their latest epics—"Bleccchh," "Yeccchh," and "Eccchh"—and lie about how much fun they had making them.

The remaining three honorary guests will be: the chairperson of the National Dandruff Foundation, a citizen speaking on behalf of the upcoming International Tsetse Fly Week, and the founder of the Shakespearean Cooking Society who'll demonstrate 25 delicious ways of serving leftover eye of newt.

The names of these 15 guests are: JULIA JINX, KENNY KLOBBER, LARRY LACKEY, MONA MURQUE, NICK NAQUE, OLGA OOMPH, PETER PICKLE, QUENTIN QUACK, RUTH RAPPE, SAM SLAPPE, TOM TRAPPE, UNA UGH, VIRGIL VILE, WALLACE WOMBAT, and XENIA XYSTER.

From the following smattering of data, can you link up each show with (1) its network, (2) the local channel, (3) its announcer, (4) its orchestra leader . . . and determine (5) the exact scheduling of the guests, and (6) what each guest is promoting?

Clues:

1. If you want to watch one of the singers doing his or her big number accompanied by Ira Irk and his irkestra, *and* see Mona Murque as well as the star of "Bleccchh," you'll need three TV sets because they'll all be on at the same time.
2. The singer of "Vultures of Valhalla" and Ruth Rappe and one of the nightclub entertainers are all slated to appear on segment No. 6 of their respective shows.
3. If you flip the dial right after watching one of the guests on FBC, you'll be just in time to catch Una Ugh; 15 minutes later, another flip will set you up for Fred Fluff's opening announcement.
4. The nightclub entertainer booked for the Billy Bigmouth Show still uses some of the same material he or she did on Radio back in the 1940s; the one slated for Channel 1 hasn't changed his or her act much since doing it in a silent film in the mid-1920s; and the one who'll be on the same show as Gary Grawk was once a headliner in vaudeville.
5. Andy Addlepate never has two guests of the same sex appearing consecutively.
6. Sam Slappe and the spokesperson for Tsetse Fly Week and one of the authors will all appear on their designated shows without having to worry about possible competition from either of the other talk shows.
7. Charley Clambake never books magicians on his show.
8. Kenny Klobber and the star of "Yeccchh" will be on at the same time that one of the hosts will be doing his monologue.
9. One of the two women scheduled to appear on the show featuring Gary Grawk and his grawkestra is slated for the spot immediately following the monologue.
10. The first guest on the earliest show will be Wallace Wombat, and the final guest on the last show will be the impressionist.
11. If the three authors are the only guests you'd really care to see, you can catch one of them on Channel 3 and then turn the set off for an hour; then, tune in the ECN station; and 15 minutes later, flip the dial once more.
12. The founder of the cooking society will be on the same program as the impressionist.
13. Although the nightclub entertainer who'll be on announcer Don Drawl's show has been around practically forever, he (or she) certainly didn't do his (or her) act in silent pictures.
14. Xenia Xyster and the author of *Mimsy Were The Borogroves* will be on at the same time.
15. Quentin Quack will immediately follow the author of *The Frumious Bandersnatch* on the same show.
16. Right after the magician, a twist of the dial will get you Larry Lackey; 15 minutes later, a twist to the third station will bring on the joyous strains of "Flagellating Matilda."
17. Una Ugh—who immediately precedes the magician on the same channel—made her professional debut in a Broadway show which had its out-of-town tryout in Washington, where it was seen by President and Mrs. Eisenhower.
18. Julia Jinx, Nick Naque, and Olga Oomph will all be on different-numbered segments of different shows, and one of them speaks for the Dandruff Foundation.
19. After you've seen the star of "Bleccchh," a flick of the dial will enable you to learn more about the work of the National Dandruff Foundation than you might really want to know.
20. The one male author will appear on the same program as Olga Oomph.
21. Two of the film stars will be on at the same time. In the segment right afterwards, you can see Tom Trappe.
22. Peter Pickle won't have to worry about competition from either of the other two talk shows.

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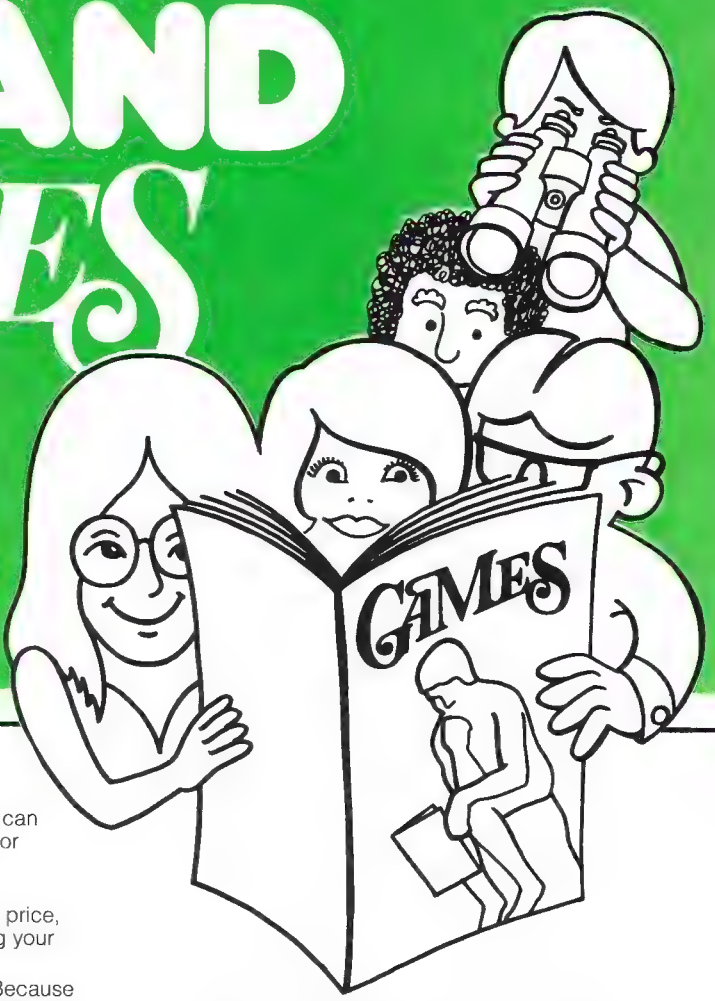

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PENCILWISE

NOVEMBER–DECEMBER

These 16 pages have all kinds of puzzles, easy and difficult, to help keep your mind from bagging at the knees. Answers on pages **62, 64.**

Crossword à l'Anglaise

Fooled by the clues? That's the fun of it. The clues may give specific directions. Follow them! Look out for puns and anagrams. Numbers after clues are letter-size of answer words. For more help, see page 17.

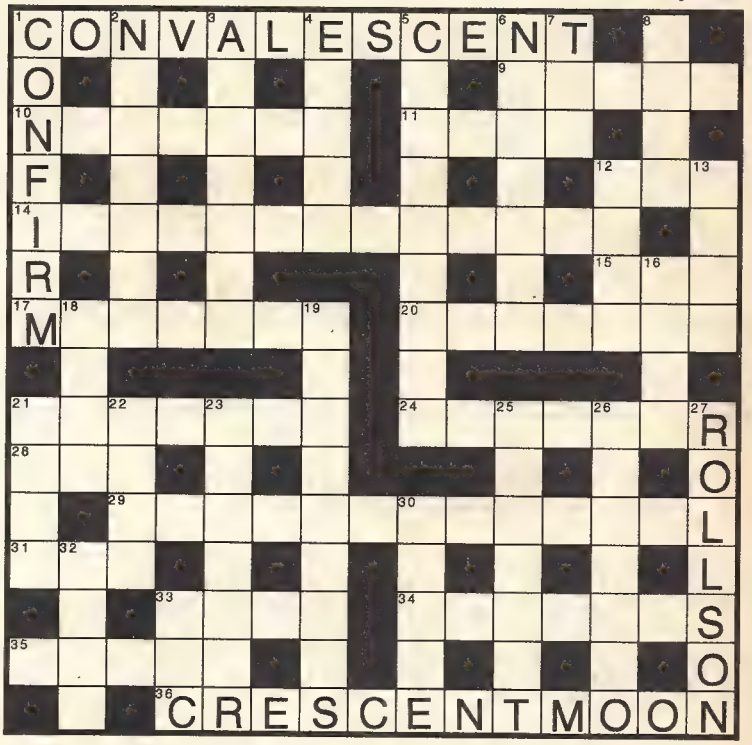
ACROSS

1 Laces mixed up in convent on the way to recovery (12)
9 Or around a French island you might see a ship (5)
10 Venom in a little spat? Find it trifling (7)
11 Care for a parcel of land (4)
12 Good-looking sleuth (3)
14 Ditched in the country and all wet (9,4)
15 It can tug at a tennis player's heart strings (3)
17 Amulets to help matadors tease bulls (7)
20 The winds of Spring? (7)
21 Leader raising the devil about the PTA meeting (7)
24 Opening for a shot, oddly enough (7)
28 What everyone is expected to give in the game (3)
29 Effect of the house designer's approach to the Russian mountains (13)
31 Writer in prison (3)
33 Venetian family roughs up the tees (4)
34 Hot rodders on the lake (7)
35 An inclination for lying in state (5)
36 Connects Rome to Turkish symbol (8,4)

DOWN

1 Fool the company and give final approval (7)
2 Does it figure that the lame run (7)
3 That gin is mixed after dark (2,5)
4 Story comes up about $100, done with great flair (5)
5 French sweetheart roaming around the bad lands yields to ship merchants (9)
6 Muddled Romans heading north for another bunch of invaders (7)
7 Draw for the bond (3)
8 "____ the foul fiend."—King Lear (4)
12 Sharp enough to take advantage (4)
13 Items for various teas (4)
16 The spur genius feels inside (4)
18 The natural end for a mountain range (4)
19 Watchmen on a mission before lines in disarray (9)
21 Complain about the fish (4)
22 Blueprint for a plot (4)
23 He says to whom the blame accrues (7)
25 Nervous, high, and tense (2,5)
26 Blow up a ship or depot (7)
27 Get moving, boy! And he keeps going (5,2)
30 Get away from first woman embracing half her man (5)
32 Test to be given at 10 in the morning? (4)
33 Ketchup ingredients, and so on and so forth! (3)

Crossword Puzzle No. # 1 by J.L.



Scratch Sheet (You'll need it.)

Add-A-Grams®

by Cornelius DuBois

Here are three garbled messages to solve by a combination of letter substitutions and anagrams. One letter has been taken out of each word in the original message, another added that doesn't belong there, and the letters rearranged to form the word as you see it. You are given a list of the letters that are to be removed from the garbled message. Take one from each word. You are also given a list of the letters you are to add—one to each word. Unscramble the letters within a word to find the true word in the original message. Example: STOLE − T + V = SOLVE.

The sequence of the words has not been changed. Punctuation, if any, has been omitted. Sometimes the substitution and scrambling of one word could create several true words, only one of which is right as far as the message is concerned. Example: ORIGINAL − O + V = either VIRGINAL or RIVALING. Your job is to choose the word that makes sense in the deciphered message.

1. O NET AS LONG AS GEMS LAY ON GAMINE SHORTEN AGE TREBEL

Remove: A A E E G L M N O S S T

Add: A A F G G H I K N U W Y

2. SOPHIAN AS I ROAM NO BLESSING OR REBALLOTING HALT ME VALE OF HANGER IN VERSE TIS HONEST IDLER

Remove: A A B E F G I L L M N N P R R R S T

Add: A C E F F F H I M S T T T U W W X Y

3. KNEW NO BOUND NOW WET TRACK HOLLY

Remove: A K L N O O W

Add: E H H I I I T

Words Incorporated

by Gerard Mosler

Using the short words from the alphabetical list, build longer words that answer the numbered clues; then fill the answers in the blanks, writing their first and last letters in the boxes provided. (In the first example, ALBANIA was formed from ALB, AN, I, and A.) When you have all the answers, the boxed letters running from top to bottom will form a familiar saying.

I.

A, ALB, AN, ATE, BILL, ERR, HE, HORN, I, I, JAW, LEAF, LEG, LET, LIT, LOCK, O, OIL, ON, ONE, RED, STAR, TOPS, US, VAT, WAVE

A L B A N I A	1. Balkan country
_____	2. A folder
_____	3. Representative of the Pope
_____	4. Extreme hunger
_____	5. Vacillated
_____	6. Incorrect
_____	7. Variety of tetanus
_____	8. Pliant; flexible
_____	9. Surface of fertile land
_____	10. Large bird

II.

A, A, AM, ASS, AT, ATE, ATE, BACK, CAST, COW, DRAM, EX, HALE, HER, ILL, IN, IN, IT, LO, ME, OFF, OR, PICK, RUM, SLIP, TEMPT, TIC, TIT

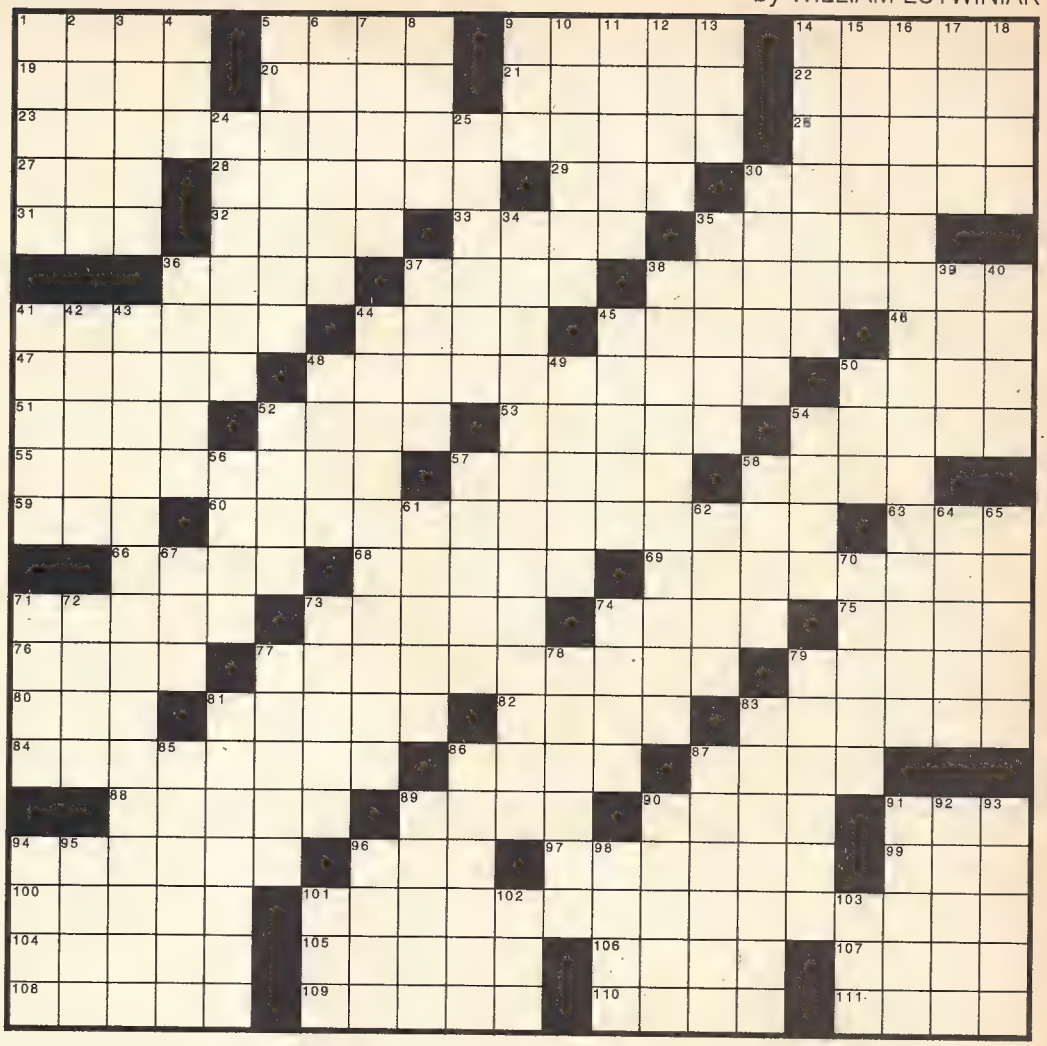
P I C K A B A C K	1. On the shoulders
_____	2. To chew again
_____	3. To accumulate
_____	4. The marsh marigold
_____	5. To tickle
_____	6. An heir
_____	7. Discarded
_____	8. To breathe out
_____	9. Sensational in situation
_____	10. To try

Reading the Stars

Crossword Puzzle #2

by WILLIAM LUTWINIAK

Hidden stars will sparkle as you unravel this teaser



ACROSS

1 Blooded horse
5 Market
9 Courtroom tool
14 Mexican silver
19 Big commotion
20 Classical theaters
21 Met show
22 Used a lasso
23 Comedian with an axe
26 French school
27 ——was saying . . .
28 Lethargy
29 Fanny or West
30 Orchestra members
31 Kind of pot or maniac
32 American love affair
33 Fiery gem
35 Fountain sound
36 Bundle
37 Informed
38 Untidy woman
41 News summaries
44 Free: Ger.
45 Gawk at
46 Prompter's signal
47 Wash out or extract
48 Peach
50 R&D places
51 Platter
52 Jefferson, briefly
53 Bete——
54 Editor's symbol
55 "Casey——"
57 Sugar source
58 Slippery for walking
59 Modernistic
60 Actor on journey
63 Girls' group: Abbr.
66 Park a boat
68 Applies powder
69 In ecstasy
71 Seafood
73 In a blur
74 Catnap
75 Cement component
76 Specialized knowledge
77 Sends a card
79 Obtuse
80 White House girl
81 Terrorizers
82 Sure money maker!
83 Ex-peanut man
84 Anonymous
86 Matchless
87 Waterworks
88 Then, to Pierre
89 Has to
90 Tableland
91 Opinion voiced
94 Bog
96 To wit
97 Tennis family
99 Choler
100 The opposition
101 Evergreen actress
104 Marie Antoinette, e.g.
105 Ancient
106 Beastly hangout
107 All excited
108 Pathwayed
109 Untidy
110 Old measures
111 Six o'clock TV

DOWN

1 Geography aid
2 Incite to action
3 Blend
4 Hair style
5 Earthlings
6 Charge
7 Gets the benefit of
8 Cantina order
9 Sailor
10 Anthropoid
11 Mercenary
12 Sea eagle
13 Put down
14 Ecclesiastic
15 Plague insect
16 Druggist actor
17 Word with vision and cast
18 Summer quaffs
24 Humdrum relief
25 Money of Norway
30 Sudden blaze
34 Bittersweet singer
35 Turbojet, e.g.
36 Sheaf
37 Eye part
38 Main St. facade
39 Goldberg
40 Aerie
41 Angular fortification
42 The chosen few
43 Usual singer
44 Stock issues
45 Rustic crossover
48 Scorch
49 Collegians
50 Limp
52 Ski-lift adjunct
54 Quitter's word
56 Galbraith or Keynes: Abbr.
57 Market places
58 Swab
61 Flirts
62 Loaf
64 Horses have it
65 Office machine
67 Charge it
70 Exploiters
71 Blueprint
72 Capital of Italia
73 Waste matter
74 Means or force
77 Better than talkers
78 Tune in
79 Napkin material
81 Gave sheen to
83 Furniture rollers
85 The Lily Maid
86 Scares with a plane
87 Throw off course
89 Babysits
90 Gold, perhaps
91 Beleaguer
92 Straight man?
93 Burglars
94 Crumbly earth
95 First apartment
96 Poetic valley
98 Odious
101 PTA type
102 One or more
103 Prohibit

Thelma Goldstone tested this puzzle for us. Besides being a wife and mother, Thelma keeps busy with hospital volunteer work and a number of hobbies. Of her interest in crossword puzzling she writes, "It started slowly and built up to what you would call a fever pitch." Thelma enjoyed this puzzle and finished it in one hour. "The question that gave me the clue to cracking the puzzle was 16 Down, 'Druggist Actor,' " she grants.

Phrase-Maze

by Christine Foley

L	O	V	E	S	O	W	T	T	I	T	R	A	P	L
I	G	N	T	H	D	E	W	I	L	I	F	E	A	O
I	S	S	Y	A	W	L	A	S	S	N	A	M	F	V
E	I	T	E	V	I	E	L	A	L	O	V	E	O	E
V	H	R	H	E	S	D	I	W	J	O	U	R	S	I
O	A	E	T	E	E	N	S	R	O	N	R	Y	B	O
L	B	I	S	F	C	U	T	O	X	M	A	G	E	B
D	O	L	I	I	O	O	E	N	W	E	A	I	V	L
E	P	E	L	R	N	R	L	J	Y	T	Q	N	O	T
S	I	V	O	S	D	A	P	I	H	F	U	V	S	W
E	S	O	V	T	E	M	I	T	S	A	E	T	H	E
V	I	L	E	I	A	G	A	I	N	I	N	O	S	E
O	E	V	O	L	U	N	F	A	I	R	L	D	A	V
L	E	C	N	E	T	S	I	X	E	E	D	O	N	O
E	G	A	I	R	R	A	M	D	N	A	E	V	O	L

Love

The name of this puzzle is the subject, as well as the first word, of a hidden quotation. The letters of each word are in the proper order. The first letter of each new word starts in a square next to, or diagonally adjacent to, the last letter of the previous word. The words may be arranged vertically, horizontally, or diagonally, and they may be spelled in any direction.

The lines and spaces under "Answers" indicate words. Fill them in with the words of the quotation, then rearrange the letters of the Anagram below to discover the author.

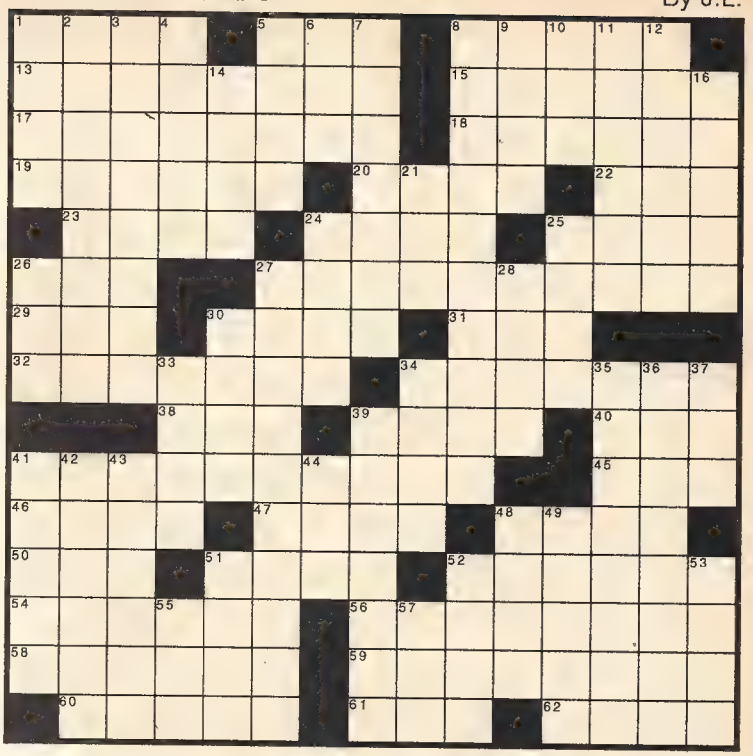
You will find several quotations in this puzzle. Only one is attributable to this author.

Answers:

L O V E _ _ _

Illustrated Crossword

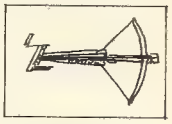
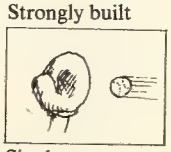
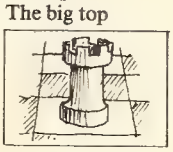
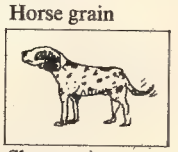
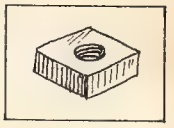
Crossword Puzzle #3 By J.L.



ACROSS

1 School subject for kids
5 Wisecrack
8
13 Pacific isles, lady's name
15 Hawkeye Staters
17 Separates from other persons
18 Mickey
19 Stop doing something
20 Check mark
22 Private eye: Slang
23 Tickets for wild trips
24 In ——, in its original site
25 Labyrinth
26 Pen point
27 Fischer's feats
29 Numero ——, first place
30 Den
31
32 Just into this world
34 What to do with a wild tennis shot
38 Show off
39 Marshes
40 Mouths
41 Gasbag flyer
45
46 Off base without a pass
47 Yours, and hers, and mine
48 Wearing shoes
50 Ric——, zigzag trimming
51 Poker stake
52 Sad musical composition
54
56 Gave information
58 Shorthand writers
59 Crosscountry
60 Bout of work
61 Military chief: Abbr.
62 Aware of

DOWN

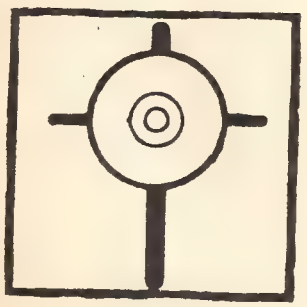
1 Kind of rock
2 Tennis or baseball marker
3 
4 Strongly built
5 
6 Single
7 More peevish
8 The big top
9 
10 Notable Pacific battle, —— Jima
11 Small rooster
12 Ha-choo!
14 Girl
16 Grooms, in India
21 Neuter possessive
24 Leg bone
25 Opposite of mini
26
27 Satiric artist
28 Raw courage
30 Mad as a hatter
33 Dance affair
34 Not so much
35
36 Road incline
37 Horse grain
39 
41 Sharp points
42 Lingers expectantly
43 Costume jewelry case on a chain
44 
48 Insult
49 Greeting
51 Soon
52 On a par with someone
53 Taro plant
55 A hole ——, golf miracle
57 Verbal contraction

Can You Put These Doodles Into Words?

by Gerard Mosler

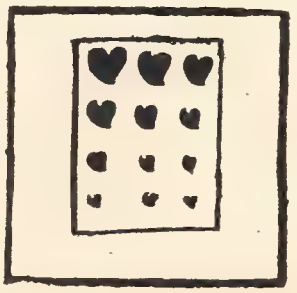
First let your imagination go and try solving the DOODLES, but if you get stuck—or even if you don't—turn to the word skeletons beside each DOODLE and try to find the missing parts to complete the words. The missing parts, read across and downward, will give you our interpretation for the DOODLES.

1.



SH _ _ ROCK
T _ _ TILE
PR _ _ KLE
P _ _ ORAMA
STO _ _ CH
IG _ _ BLE
TOR _ _ DO
ANE _ _ NE
S _ _ RE
FA _ _ E
L _ _ EUM
BAL _ _ T

2.



P _ _ AMA
K _ _ NOTE
PR _ _ EPT
S _ _ ME
PO _ _ LY
RE _ _ RM
PA _ _ ON
TO _ _ R
TE _ _ HE
ET _ _ R
SC _ _ CE
JE _ _ AM

NUMBER CROSSES

Fill in the 25 lettered boxes with the answers to the correspondingly lettered questions and definitions below. (Some answers contain more than one digit.) When all the boxes are correctly filled, every row (across and down) and both corner diagonals will add up to the same key number. Once you determine what that key number is by filling in any five boxes in a row, you'll have some extra help—the same way as interlocking words help solve a crossword puzzle.

I.

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y

A. 1, 2, 4, __, 16, 32, . . .
B. Senses
C. Score
D. X, to Julius Caesar
E. Colors in the rainbow
F. Great Lakes
G. The combined ages of Jack and Jill equal 9 years. Jack is 8 years older than Jill. How many times older is he?
H. Unit
I. One-third the sum of the ten digits.
J. Signs of the Zodiac
K. Days in a fortnight
L. How many minutes are needed to boil 2 eggs if it takes 5 minutes to boil one egg?
M. Days of Christmas
N. What a stitch in time saves
O. Five and _____
P. $5^2 - 2^3$
Q. Basis of decimal system
R. Spanish: siete
S. Quarts in a gallon
T. How many dozen in a gross?
U. Latin: sex
V. Original colonies
W. Backwards net
X. Months
Y. Lives, for a cat

II.

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y

This one's much harder, though no more mathematical than the first. Watch for a different key number.

A. November
B. Opposing linemen
C. Boxcars
D. Pool rack
E. Ingested
F. Quatorze
G. Shooter
H. Mets
I. Tribes
J. C + N
K. Midnight
L. Packers
M. -- --- ..... -
N. Dwarfs
O. Foursquare
P. Wilson's points
Q. Magazine
R. Magi
S. Dix-neuf
T. Wonders
U. Muses
V. Labors
W. Skidoo −1
X. Pleiades
Y. Toes

Daffy Definitions

by Christine Foley

In these cryptogram puzzles, one letter stands for another. If, for example, a J stands for a C in one word, it will always represent C throughout that Daffy Definition. Examples 1 through 6 are all based on a single uniform code. Examples 7 and 8 each use a different code. Words of one letter, repeating letters, and other patterns are vital clues to cracking the codes.

1. JLHYT: L SLJYQGSBY UYBOAMYU FN L JGHHOVVYY.

2. JGHHOVVYY: L ASGCR GE VQY CMEOV, LRRGOMVYU FN VQY CMDOTTOMA, VG UG VQY CMMYJYBBLSN.

3. YZYJCVOXY LFOTOVN: UYJOUOMA KCOJWTN LMU AYVVOMA BGHYFGUN YTBY VG UG VQY DGSW.

4. AYMYLTGAOBV: BGHYGMY DQG VSLJYB NGCS ELHOTN VSYY LB ELS FLJW LB NGCS HGMYN DOTT AG.

5. HOZYU ASYYMB: LM LBBGSVHYMV GE EOXYB, VYMB, LMU VDYMVOYB.

6. RLSWOMA BRLJY: VQY LSYL VQLV UOBLRRYLSB DQYM NGC HLWY L C-VCSM.

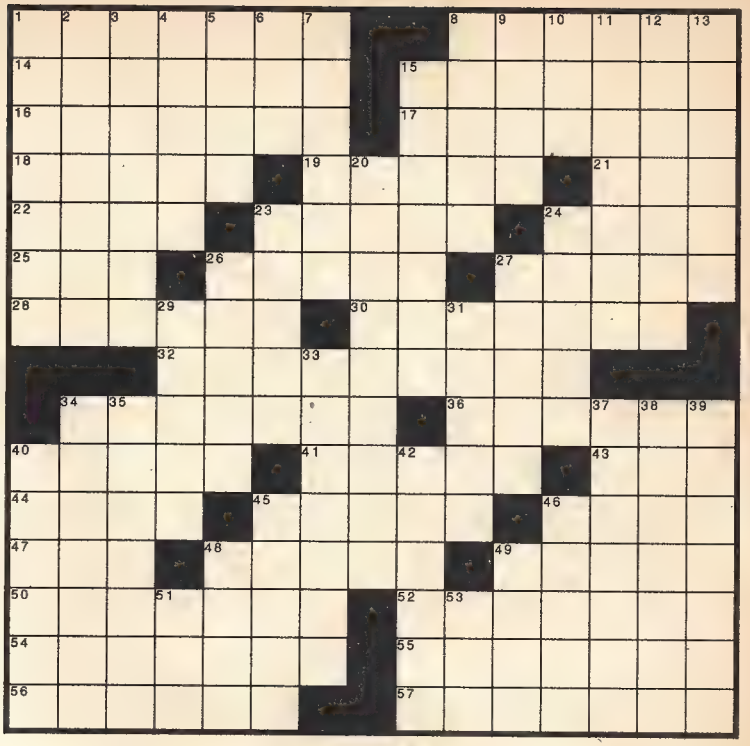
7. DFUFCPRG: F KMBPRY RA CBFDMH FGY BMHFNFCPRG ZOMG IRX CFTM CZPUM COM UHRCOMV FGY OFHA COM ERGMI IRX GMMY.

8. FHQS: J MSQPHE KDH CJTVP KDSE GHA KLPD DLZ CH TLPCSE.

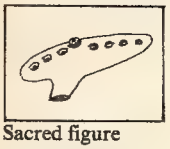
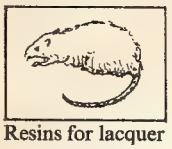
Illustrated Crossword

If you fall behind,
do 1 ACROSS first.

Crossword Puzzle #4 by J.L.



ACROSS

1 Hamburger condiment
8 Theory that reality is a unified whole
14 
15 Sacred figure
16 Central American
17 Florida fruit
18 Snoops
19 Scandinavians
21 
22 Resins for lacquer
23
24 Phony
25 Don't make —— habit!
26 Rib
27 Beware of this dog
28 Cloudy starry cluster
30 Enwrapped
32 Disparagement
34 First governor of New York
36 Pinch pennies
40 Doll oneself up
41 Theater boxes
43 Revolutionary descendant: Abbr.
44 First-class
45 Film yeasts
46 Rich vein of ore
47 Geometric figure (comb. form)
48 Bullfight climax
49 Hungarian farm dogs
50
52 Exact
54 Other ways to go
55 Skyline
56 Detective Lupin
57 Scholar

DOWN

1 Night song in Christian liturgy
2 Needle-shaped, like pine leaves
3
4 Weeps
5 Hiccup noises
6 Faerie Queene
7
8 Fillies
9 Harem rooms
10 Persona —— grata
11 Ungrateful person
12 Went stealthily
13 Fine craftsman
15 Wyoming's neighbor
20 Siesta time
23 Main meat course
24 Wool or cotton
26 The slammer
27 Fine pears
29 Italian city near Venice
31 Goes higher
33 Opinion takers
34 Soft singer
35 Finchlike songbirds
37 Treat as a hero
38 Fourth U.S. president
39 Offer a show
40
42 Designs for sales figures
45 Laissez ——, no interference
46 Crystal clear
48
49 Andes country
51 Macabre author
53 Nonsense

THE CLOCK

by Harry Fosha

Fill in a letter next to each number on the clock face by spelling out the answers to the clues in the sequence of the clock hands at the stated times. When all the letters are filled in, read clockwise from 1 to 12, and you'll know who said, "There is no substitute for hard work." The first clue has already been solved and its letters have been filled in around the clock.

4:15 and 11:40	Feeling, disposition	Answer: MOOD
6:45 and 1:35	Space of ground occupied by a building	
2:15 and 4:35	Family's place	
4:35 and 5:00	To have in mind as a purpose	
12:15 and 6:35	Part of the face	
10:45 and 12:55	Combining form for Chinese	
6:10 and 11:35	Foot dress	
2:55 and 3:40	The famous Robin	

Help!

We understand Little Bo-Peep eventually found her sheep (minus their tails), but she's still missing a few of her other pets, including Rocky the Dinosaur, Jumbo the Rabbit, and a wee mouse. They were last seen wandering around in the vicinity of the babbling brook shown here. Can you help find all 32 of them?

Drawing by Elizabeth Dunfee

E. Trinfee

WORD SEARCHERS' SUPREMACY PUZZLE

by Gerard Mosler

Each of the two letter grids at right contains exactly the same words (or names) as the other, though the letters in each diagram are arranged differently. Words may read forward, backward, up, down, or diagonally but always in a straight line. We have started you off by encircling one word in both grids. Words may overlap and letters may be used more than once, but not all of the letters will be used. Find as many words (from 6 to 12 letters) as you can (each of which MUST appear in BOTH diagrams). No word list is given, but here is one additional clue: the words in each category of various letter lengths all start with the same letter, i.e. all 6-letter words begin with B, all 7-letter words begin with some other letter, and so on.

6 letter words: BROWSE, _____

_____

7 letter words: _____

_____

8 letter words: _____

_____

9 letter words: _____

_____

10 letter words: _____

_____

11 letter words: _____

_____

12 letter words: _____

_____

Enter each word you find in both diagrams in the spaces provided at the left of the page. PERFECT SCORE: 25 words. A score of 20 or over is very good.
Example: BROWSE

ⓐ

S T O M S T O U T N E S S T E
P U A L I X O M R A U Q U A L
A R F C T L E U P O L L O R T
M E O F O I L T R E S O L N T
Y I C F O N E E A I R P U I A
C R C N E C T F N R S A C S B
N L O R A S A A R N E M A H E
E Y O T O R S T M E I T R O N
C A R P U S E I E I T U I F O
A B E O S T C V O B N N M L I
L R K P T I A O E N E A U S T
P O N E R A D T P S A F T O A
M W U L O N V E S E R L A E C
O S B A N A N A D T V E D L O
C E T O E N A I L N O R P A L

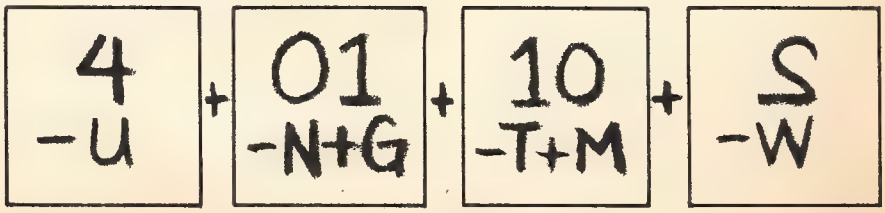
ⓑ

T H E M U I N N E L L I M E S
O S Q U E P F E T A R E T I L
S U F F O C A T E N D A P Y O
T O P O L L O R T O N E L C C
A L I A N E O T S I R O A N A
T U E R O P O S M S P L V E T
U C P A Q U E A E S I L A C I
T A O D R N T V I E M A T A O
O R C I T N E D H F A F O L N
R I S U O R E T S O P E R P E
Y M O C A D L W I R O B Y M S
L T R N Q E T X N P L A K O W
S A C O U N T E R F E I T C O
W E I R A N A N A B U N K E R
A B M O Z A B O T E F I L Y B

A Flower to Remember

by Harry Fosha

Spell out the name of a common flower by deciphering this rebus—or symbol equation—puzzle. Hint: Be literal.

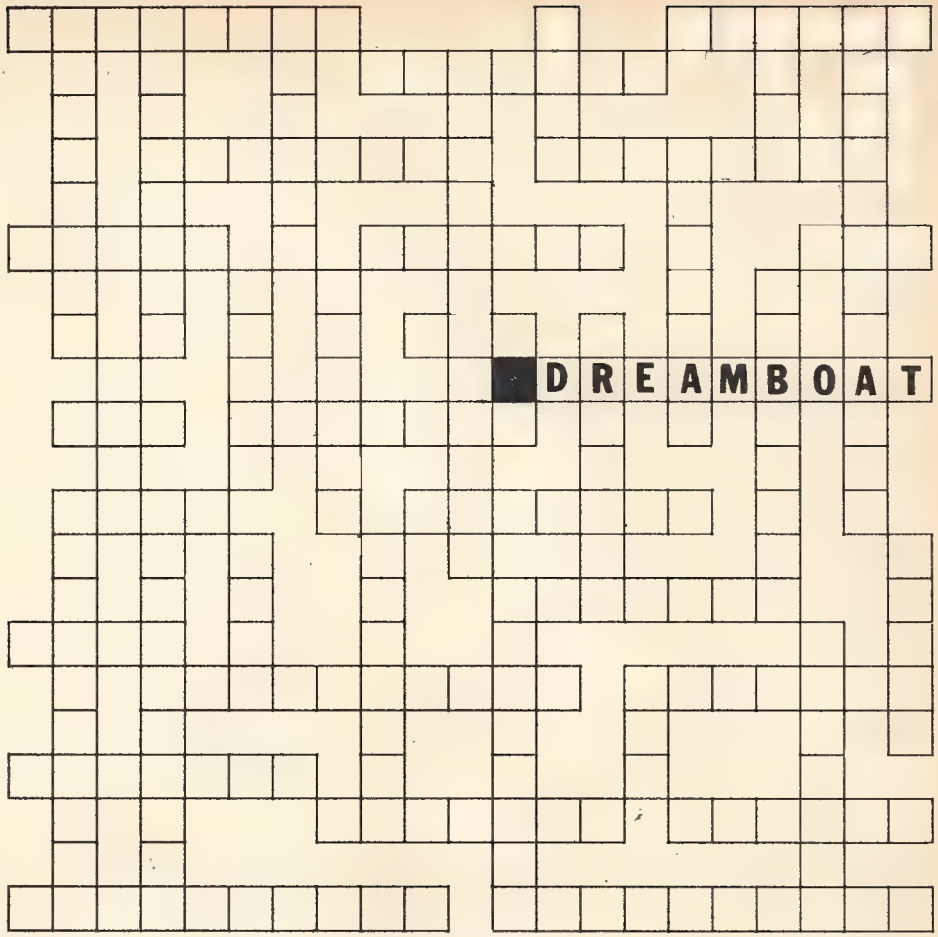


Skeleton Puzzles

No clues here. Instead, we give you the *answers* at the start, but all mixed up. Fit all the words (listed alphabetically and by length) into their proper places in the puzzle diagram.

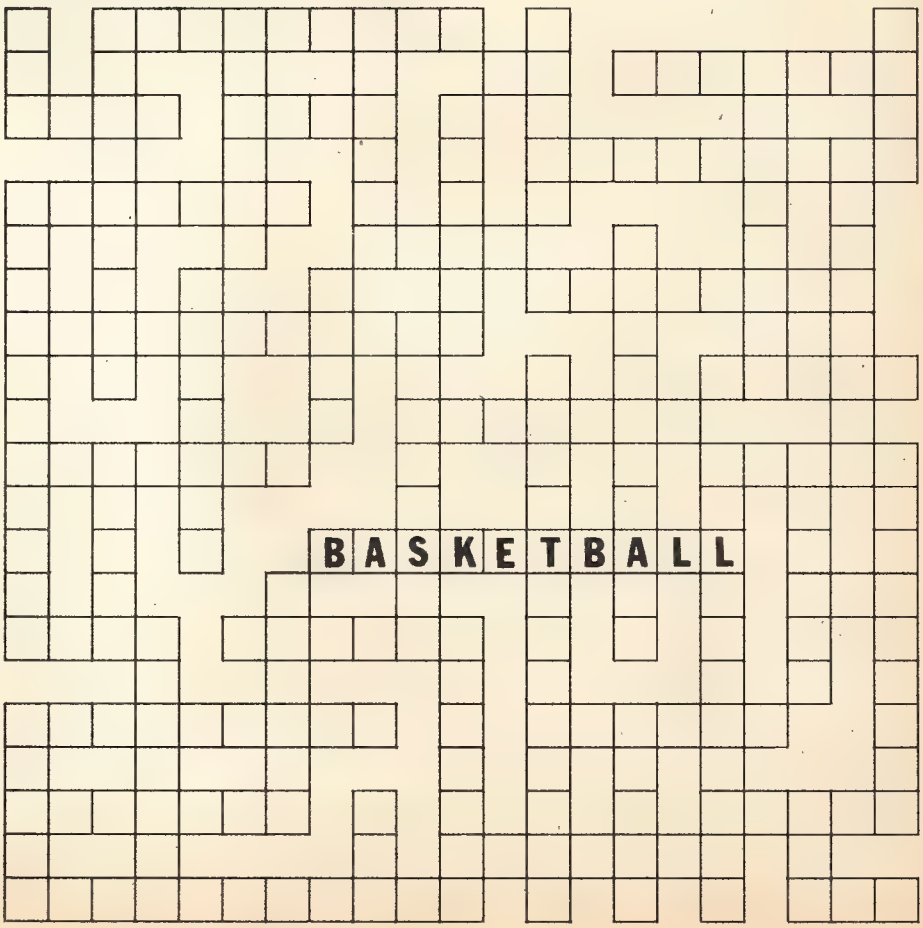
Vehicles and Other Transportation

3 Letters
BUS
CAR
RIG
TOW (truck)
4 Letters
AUTO
BIKE
CART
HALF (track)
MEAT (wagon)
MONO (rail)
5 Letters
A HEAP (jalopy)
COUPE
MOPED
6 Letters
CAMPER
HEARSE
LANDAU
SALOON (sedan)
TANDEM
7 Letters
CABOOSE
CARAVAN
(mobile home)
COMBINE
(harvester)
DOGSLED
DROSHKY
GONDOLA
(railroad car)
PEDICAB
TAXICAB
TIPCART
(dump truck)
TRACTOR
TPAILER
8 Letters
CALASHES
(horse buggies)
CARRIAGE
FLATBOAT
RICKSHAW
ROADSTER
TOBOGGAN
TRICYCLE
9 Letters
DREAMBOAT
10 Letters
AUTOMOBILE
MOTORCOACH
MOTORCYCLE
SKATEBOARD
WHEELCHAIR
12 Letters
PERAMBULATOR
STATION WAGON

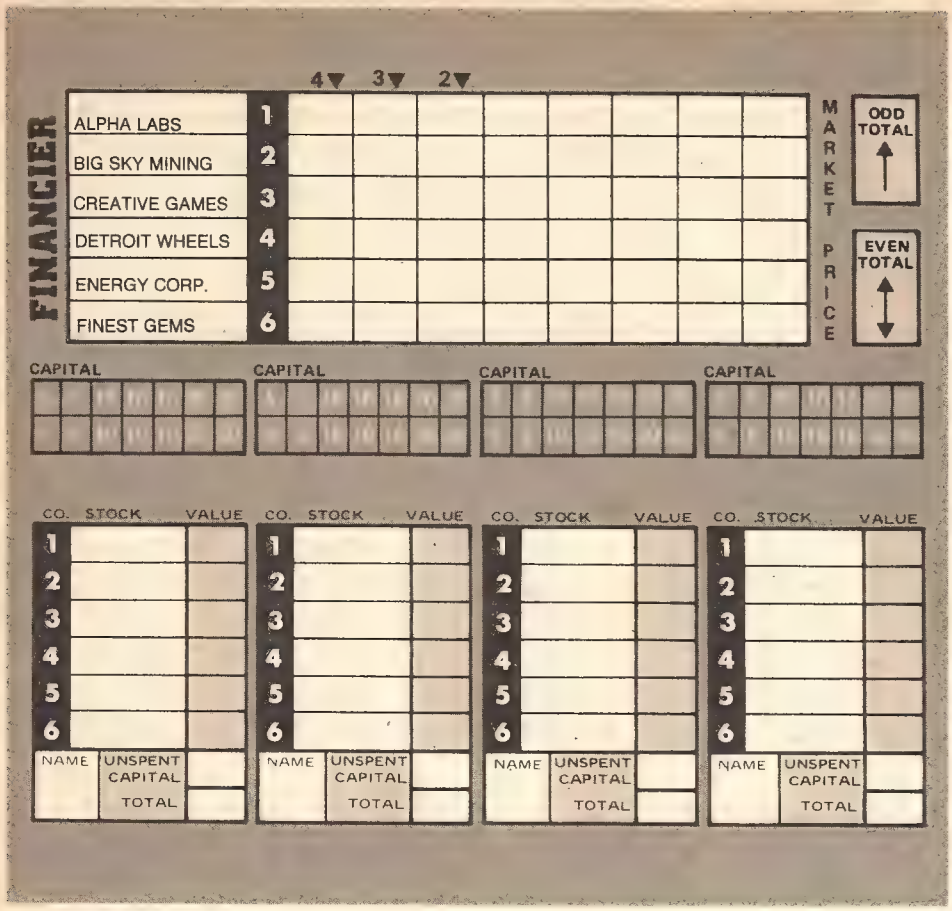


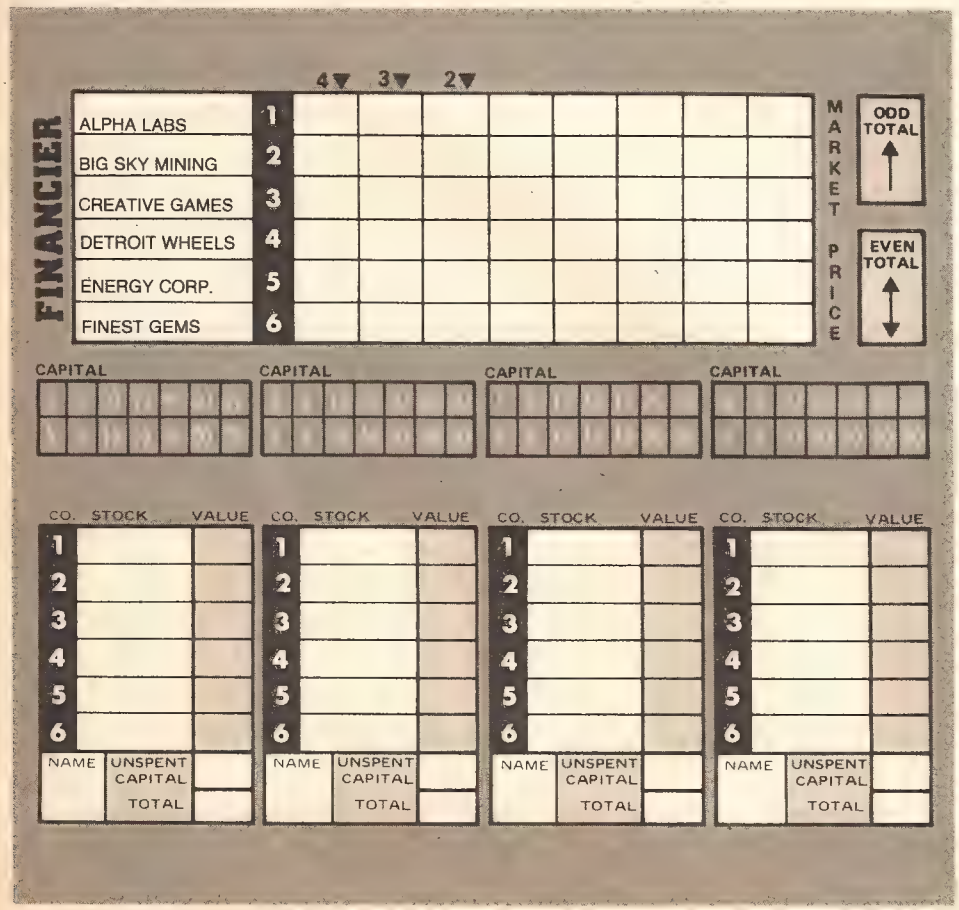
Sports, Sportsmen, and Games

2 Letters
GO
3 Letters
ICE (hockey)
MAX (Baer)
POP (fly)
SKI
TOM (Seaver)
4 Letters
ENOS (Slaughter)
FLAT (racing)
LYNN (Fred)
PASS
POLO
SWIM
5 Letters
ASTRO
CAREW (Rod)
CHESS
HORSE (racing)
LOTTO
PEDAL (pushing)
PLATE (home)
6 Letters
BOXING
MILLAN (Felix)
PEPPER
(baseball game)
QUOITS
RACING
SOCCER
TENNIS
7 Letters
CROQUET
ETCHING
GLIDING
GOLFING
JAI ALAI
NETBALL
PINBALL
RUNNING
SATCHEL (Paige)
8 Letters
BASEBALL
FOOTBALL
LACROSSE
ROULETTE
9 Letters
BADMINTON
BILLIARDS
CANTERING
SKI RESORT
WATER POLO
10 Letters
BASKETBALL
VOLLEYBALL
11 Letters
COLLEGE BALL
JUMPING ROPE
PADDLEBALLS
SAILBOATING
13 Letters
AQUATIC SPORTS



A Stock Market Game by Sid Sackson





A paper and pencil game for 2, 3, or 4 players.

Object: To make the most money by investing in stocks. Six companies are represented, and players try to raise the market price of stocks they own, and to lower the market price of their opponents' stocks.

Equipment: One game sheet like the two shown at left, two dice, pencil for each player.

Preliminaries: Starting market prices for the six companies are determined by any player throwing the dice six times, once for each company. The total for each company is entered to the right of the company name: in the column headed 4, if 4 are playing; 3, if 3 are playing; 2, if 2 are playing.

Each player throws the dice, and high total plays first. Play then rotates to the left. Each player takes possession of a capital/stock area by writing his name in one of the indicated spaces.

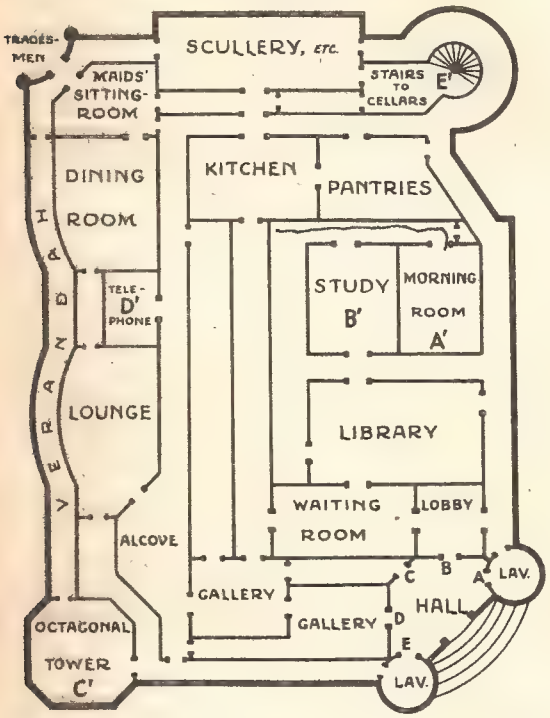
Play:

1. In his turn a player throws the dice. He chooses the company represented by one die and changes its market price by the number on the other die. If the total of the two dice is **odd,** the market price can only go **up.** If the dice total is **even** the market price can go either **up** or **down.** (For example: a player throws a 2, 5. He must either raise the market price of "Big Sky Mining" 5 points, or raise the market price of "Energy Corp." 2 points. With a throw of 3, 3, a player must either raise or lower the market price of "Creative Games" by 3 points.) The new market price is entered in the next space to the right. A player may not lower a market price if this would put it below 1.
2. After changing a market price, the player can, but does not have to, buy **up to three shares** of stock in one of the two companies thrown—regardless of which market price he changed. If the player chooses to buy the company changed, he pays for the stock at the lower of the two market prices. Enough capital squares (in denominations of 5, 10, or 20) are crossed off to cover the cost, or as close above it as possible. The shares purchased are noted in the player's stock area to the right of the proper number. A player cannot own more than ten shares in a company. If a player uses all of his capital, he can no longer buy stock.
3. When there are no further spaces to the right, a company's market price cannot change. When one die thrown by a player represents a company whose market price cannot change, the market price of the company represented by the other die *must* be changed. When both dice thrown by a player represent companies whose market prices cannot change, *the game ends immediately.*

Winning: The values of each player's stock, based on the market prices at the end of the game, are entered in the columns at the right of each stock area. Any unspent capital is entered at the bottom. The player with the highest total is the winner.

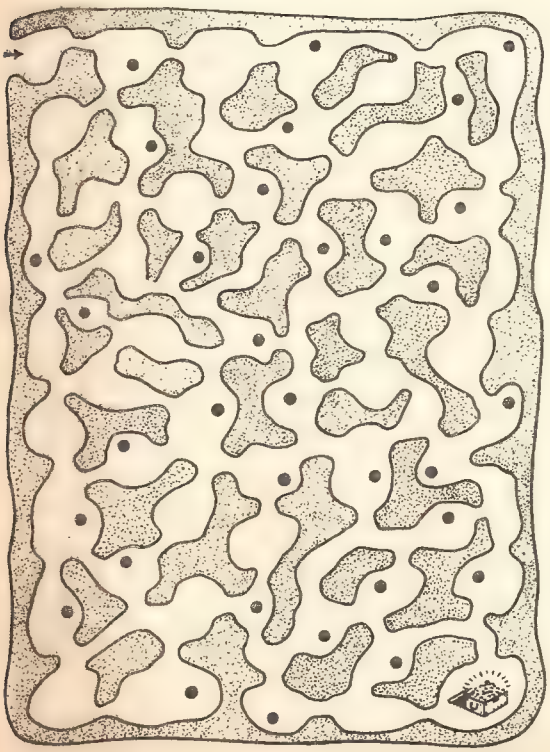
The Castle Telephones

The eccentric Viscount Suspectem wants an internal telephone system installed in his castle, with separate lines so conversations can't be accidentally overheard. The five lines are to run from A to A', B to B', C to C', D to D', and E to E', but they can't cross one another or pass through the same rooms or corridors. Find the only way this can be done.



Aladdin's Cave

After Aladdin rubbed the lamp and was admitted to the cave, he had to pass a number of trees bearing gold, silver, and precious stones. To save some room in his pockets for the treasure at the end of the cave, he took a path which went past only four trees (dots). Which way did he go?



Reprinted with permission from *Mazes and Labyrinths*, by Walter Shepherd.

FOLD THIS PAGE!

You are approaching **The World's Most Ornery Crossword Puzzle** with two independent sets of clues. If you use only the Hard Clues (beginning below and continuing beneath the diagram on the following right-hand page), you'll find this puzzle among the most challenging you've ever done. But there's also a set of Easy Clues (on the following left-hand page) to bail you out with additional information in case you get stuck. Keep the Easy Clues hidden by folding this page on the dashed line and tucking this side under. Then turn the page. To peek or not to peek is up to you.

The Lady Vanishes

As you solve this puzzle you will reveal a limerick in the lines going Across, reading progressively along the way.

Hard Clues

ACROSS

1 False moves to deceive
6 Beauty queen
11 Continental giant
15 Purple flower
20 Right of office
21 Principle of belief
22 The Broadway of Tokyo
24 Trained by hardship
26 **First line of limerick**
30 Establishment money maker
31 Writ to appear in court
32 Royal polygamist
33 December log
34 Bachelors don't say it
35 Partners for haws
36 Lasts well
38 Soak through
39 Lamebrain
40 Release
42 Goes separate ways
44 Cops who cop
48 Emetic medicine
53 Discreet courtesy
55 Water wheel
56 **Second line of limerick**
66 A rake on the make
67 Fireplace pothook: Dial. Eng.
68 Act expressively excessively
69 Traveling men, not on the job
70 Examiner of the books: Abbr.
71 Hair-raiser
72 Public face
73 Foaming schooners
74 Jewish potato delicacy
76 Three: Ger.
77 Weapons providers
79 Limited radio sets
80 Golf start
81 Fancy fishes
83 Before
84 Coconut meat for oil
85 Fat fighters
87 Final battle won
89 Distorted visions
90 Wear ——, normal depreciation
92 Whose dance in Peer Gynt?
94 Take care of
95 Soul: Fr.
96 Females of the red deer
98 French plural possessive
99 French one
100 Biblical converser with an ass
101 Irish wit
103 Scratchers
105 Bolted from the blue
107 Smooth sheer fabric
108 Making fine folds in skirts
111 Intelligence network
112 Ridden out of town on ——
113 Autumn pears
114 Cheap ship passage
115 Goulash
116 **Next line of limerick**
120 Counts
121 Knight's helmet wreath
122 You —— your clock by daylight time
123 **Limerick continued**
127 Fine leathers
131 Lips
135 Exist
136 Straight length of steel
138 Nasty motive
139 Appliance
142 **Next word in limerick**
143 Kind of pickle
145 Right to go in
147 Carvers of ivory
149 Start to end with XYZ
150 **Punch line of limerick**
154 Net fisher
155 Soft down
156 Rajah's wife
157 Request for more
158 Jewel
159 Inflorescence for a single flower
160 Clip off
161 Cockfights with an odd number of matches

DOWN

1 Dwell
2 Get a divorce, figuratively
3 It clothes lawyers
4 Sea bird
5 Brains to get by on
6 Tree stumps: Dial.
7 Cry of distress
8 Funds beneficently
9 "I all alone —— my outcast state," says our limerick lady

Michael Knibbs, tester of *The Lady Vanishes*, reports, "My qualifications as a crossword puzzler are based on my father's habit, during my youth, of reading out clues from the London Times Crossword over lunch for the family to solve. My professional life has been a failure due to a habit of solving puzzles instead of working."

"I liked 3, 19, 50, and 73 down in the hard clues. ERN (4 down), that old standby, is not in my dictionary but appears in practically every crossword. It gets my goat."

The Lady Vanishes

Easy Clues

ACROSS

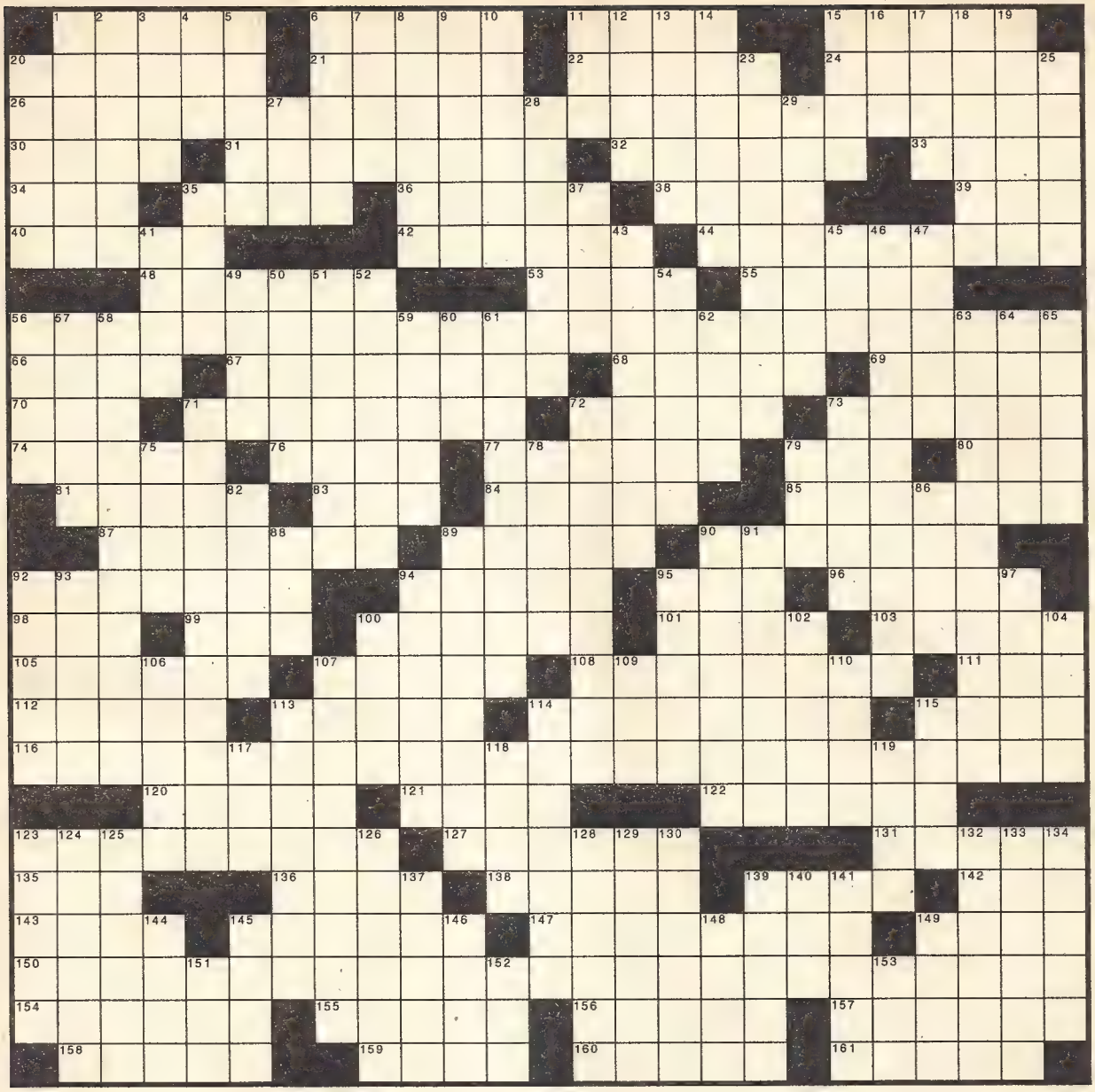
1 Tricks
6 Queen who saw Solomon
11 Large continent
15 Purple flower
20 Term of office
21 Belief
22 Famous Tokyo district
24 Hardened
26 **A skinny old woman called Cole**
30 Money printer
31 Court summons
32 Harem ruler
33 Christmas
34 Wedding words
35 Dress edges
36 Has on clothes
38 Leak through
39 Tree juice
40 Release grip
42 Breaks in two
44 Seizers of criminals
48 Stomach medicine
53 Diplomacy asset
55 Water wheel
56 **in a bathtub that had a big hole**
66 Womanizer
67 Cotter: Dial. Eng.
68 Overact
69 Tramps
70 Auditor: Abbr.
71 Exciting book
72 Reflected view
73 Beer glasses
74 Jewish nosh
76 Three: Ger.
77 Givers of weapons
79 Mornings
80 Golf gadget
81 Fishes for filet
83 Before
84 Coconut meat for oil
85 Careful eaters
87 A big win
89 Fuzzy visions
90 Wear ——, depreciation by use
92 Girls for Sinatra?
94 Attend to
95 Soul: Fr.
96 Red deer does
98 Plural possessive: Fr.
99 One: Fr.
100 His donkey rebuked him
101 GBS
103 Spikes
105 Jumped from a plane
107 Thin sheer fabric
108 Skirt folds
111 U.S. intelligence
112 Ride out of town on ——
113 Certain pears
114 Crowded ship passage
115 Meat and veg. dish
116 **Next line of limerick**
120 Relates
121 Knight's helmet wreath
122 You —— your clock by some people
123 **Limerick continued**
127 Dressy leathers
131 Lips
135 Part of to be
136 I-shaped beam
138 Malice
139 Single thing
142 **Too or plus**
143 Tasty pickle
145 Right of admission
147 Ivory carvers
149 Alphabet start
150 **Last limerick line**
154 Fisher using nets
155 Downy duck
156 Princess in India
157 Extra song at concert
158 Small rock
159 Flower from inflorescence
160 Use scissors
161 Pipes or ducts

DOWN

1 Live at
2 Untie
3 Man's clothes
4 Sea bird
5 Normal intelligence
6 Tree stumps (sobs about the tea)
7 Aid
8 Gives, as to a college
9 Bewail
10 Not harmonious
11 The —— Khan
12 Wrongdoings
13 Ear anvil bone
14 Showy flower
15 Legal claim
16 Independent: Abbr.
17 TV comedienne
18 Wake up
19 Basement
20 Ceylon language
23 A spare juror
25 Ocean depths
27 Word for kid with ice cream
28 Of marriage
29 Warm cover used in car
35 ——long Cassidy
37 Data figure, for short
41 Taunting remark
43 Plotters
45 Assam silkworm
46 Tourist diversion
47 California lake resort
49 Draw fine lines
50 Combination of musical tones
51 Donner of clothes
52 Knives for the table
54 Spicy condiment
56 Bagdad is here
57 Parts of speech
58 Hearing-seeing
59 Give the lie to
60 Three: Ital.
61 Like Heracles
62 Barkers
63 Remarks made in passing
64 He wants to be alone
65 Road curves
71 Paul Newman navy movie
72 Unrehearsed
73 Worker at the forge
75 Narrow cut
78 —— foe, chase him away
79 Do sums
82 Get on one's feet
86 —— hide, cure leather
88 Sugar suffix
89 Fail to come in winners
90 Ethiopian language
91 As —— pin
92 Tin Pan Alley assoc.
93 Former bigwig of India
94 —— Panza
95 Plant ——, get a flower
97 More foxy
100 Bei Mir —— du Schoen
102 Stiff cotton fabric
104 Cutting tools
106 Tillage
107 Crude
109 Limb
110 Knots in cotton fiber
113 Like a —— china shop
114 Stay the night, like a maid
115 Bristle
117 Old Low German: Abbr.
118 +
119 Throw stones at
123 Dry waterways, Arabian desert
124 Eye parts
125 —— to Sweeney!
126 Strong vegetable
128 Scuba fans
129 River of Tennessee and Georgia
130 Silk extract
132 Strong ape
133 Entails
134 Mix up, mentally
137 Prepared
139 Theater employee
140 Highest degree
141 In disguise, I am not what ——
144 Fabric for Noel?
145 To be: Fr.
146 Element: Abbr.
148 Virginia willow
149 Spore sacs
151 Marsh
152 Crude mineral
153 Vital nucleic acid

CROSSWORD PUZZLE #5

By JACK LUZZATTO



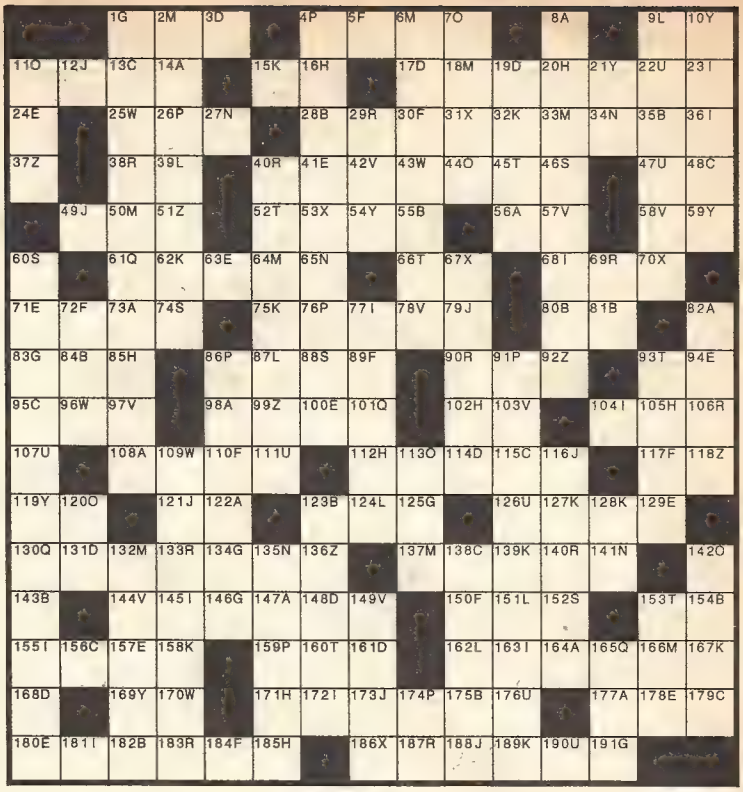
Hard Clues (con't.)

10 Musically avoiding key
11 Turkish general
12 Things we shouldn't have done
13 Ear's anvil bone
14 Rhododendron beauty
15 Legal claim on property
16 Nonaligned voter, for short
17 Wacky redheaded lady
18 Excite
19 Last-place hangout
20 Ceylon native
23 Extra juror
25 Ocean areas
27 Repeat if delicious
28 Conjugal
29 Blanket for the car
35 —— freight, ride free
37 Baseball info on player
41 Taunt
43 Intrigants
45 Assam silkworm: Var.
46 Girlwatching, perhaps
47 California-Nevada lake
49 Draw in acid
50 Sir Arthur Sullivan lost it
51 Dresser
52 Sharp practice
54 Italian cinnamon-clove condiment
56 Arab nation: Var.
57 Words for things
58 Using both ears and eyes
59 Gainsay
60 Three: Ital.
61 Herculean
62 Follows tenaciously
63 Incidental remarks
64 No swinging single, but a single
65 Trouble for lispers
71 Our limerick lady's ultimate destination
72 Off the cuff
73 Stranger at the motel
75 Cut open
78 —— foe, disperse the enemy
79 Put more on
82 Stay and fight
86 Ethiopia lake, source of the Blue Nile
88 Sugar suffix
89 What ballteams would rather not
90 Language of Ethiopia
91 As —— pin
92 Songsmith's protective group
93 His jacket keeps him famous
94 Don Quixote's pal
95 "I cast to earth — —. Up there came a flower," —Tennyson
97 More crafty
100 Bei Mir —— du Schoen
102 Stiff cotton interlining fabric
104 Words of wisdom
106 Cultivation of the soil
107 Blatant and obvious
109 Kicker
110 Knots in cotton fiber
113 Like a —— china shop
114 Snooze where you work
115 Bristle
117 Old Low German: Abbr.
118 Something extra
119 Fur skin
123 Dry streambeds, Arabian desert gullies
124 Flowers as blue as your eyes?
125 —— not in Gath
126 Food that advertises itself
128 Undersea sports
129 River of Tennessee and Georgia
130 White compound from raw silk
132 Tough ape
133 Becomes liable for
134 Befuddle the wits
137 A handy kind of wit
139 Member of the wedding
140 Extreme degree
141 "I do profess to be no less than ——;" Kent in King Lear
144 Curtain fabric
145 To be: Fr.
146 Gold, carbon, iron, etc.: Abbr.
148 Virginia willow
149 Fungus spore sacs
151 Bog
152 Mineral source
153 Vital nucleic acid

Double Trouble

by Barbara Stovall

This acrostic puzzle features a quotation from a poem. To solve it, guess the words defined below and write them in over the numbered dashes. Then transfer each letter to the correspondingly numbered square in the pattern. Black squares mark the spaces between words. The filled-in pattern will contain the quotation reading from left to right. When you've answered all the definitions correctly, the author's last name (preceded by the initial of his first name) and the name of the poem can be read vertically as the first letter of each definition.



		W	H	A	N	G	D	O	O	D	L	E
A.	Stuff and nonsense	98	177	8	73	147	108	56	164	14	82	122
B.	Yale singer	123	55	154	81	143	175	182	28	80	35	84
C.	Famous vaudeville circuit	48	13	179	138	95	115	156				
D.	Wheel of chance	161	3	17	114	131	19	168	148			
E.	Buddha's text	41	94	178	129	71	100	180	63	24	157	
F.	Pertaining to the mouth	184	110	30	117	72	89	5	150			
G.	Sound of a horse	1	134	83	146	125	191					
H.	Woven pattern; wide of the mark	105	112	85	16	185	102	20	171			
I.	Arthritic condition	23	163	172	36	104	145	68	181	155	77	
J.	People of ancient Greece	188	49	116	121	12	173	79				
K.	Handwriting	127	15	62	128	75	189	139	32	167	158	
L.	Between chin and chest	9	87	39	124	151	162					
M.	Cleanliness expert	2	64	166	132	33	18	50	137	6		
N.	Organic compound	135	65	27	141	34						
O.	Open military conflict (two words)	7	142	120	11	113	44					
P.	Every Susie and Sal, every city _____ (two words)	76	159	174	86	26	4	91				
Q.	Kick a football	61	165	130	101							
R.	Toy projectile device	140	187	40	106	69	90	38	133	183	29	
S.	Gossipy, annoying woman (slang)	74	46	152	60	88						
T.	Survivors of husbands	52	66	153	160	93	45					
U.	Perversely, wrongly	190	47	111	126	22	176	107				
V.	Characteristic of the clergy	149	97	42	103	57	78	58	144			
W.	Husband of Pocahontas	96	109	25	170	43						
X.	Creator of Hedda and Nora	53	186	31	70	67						
Y.	City in central Michigan	59	21	169	54	119	10					
Z.	The RH factor	136	99	92	51	118	37					

The Original "What's Wrong With This Picture?" Picture

At first glance, this illustration appears to be a rather pleasant view of small town life. But don't be fooled. This 18th-century engraving was subtly executed by William Hogarth to illustrate a point. It appeared at the beginning of the book, *Dr. Brook Taylor's Method of Perspective made easy in Theory and Practice* and was captioned: "Whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shown in this frontispiece."

How many "absurdities" of perspective can you find here? We can't be sure we've spotted them all, but we believe there are at least 15.

Answer Drawer, page 60

Reproduced from Deceptions in Art, Nature and Play—*an exhibition at the Ontario Science Center, Toronto.*

What's wrong with this picture?

This illustration was done by our ad agency. It is known in advertising parlance as a "grabber." A very nice romantic neoclassical rendering of a World War I fighter pilot, indeed!

But it's not realistic. And we are very finicky about realism in game design. Our games are designed to mirror real life. That's what sets them apart from more traditional board games.

Like *The Stock Market Game.* No dice rolling or chance elements here. Price fluctuations are dictated by player decisions—not by random luck. "Tops in its category," claimed *Chicago Today* magazine.

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GAME CHEST

by Dr. Gini Scott

Gini Scott, our game reviewer, personally plays all the games she reviews. At the end of each review, she rates the game in several categories on a scale of 1 to 5, with 5 being the highest.

Duell around $8 from Lakeside Industries, 375 Park Avenue, New York, NY 10022

If you think dice games are strictly chance, think again. Lakeside has come up with a novel dice strategy game for two players in which the dice become pieces used to capture other dice. And there's no chance involved at all! In fact, the game is more like chess, yet simple to learn. It's played on an 8x9 matrix. Each player starts off with a set of nine extra-large dice, which includes a key or king piece. These sets are positioned on opposite sides of the board before the battle begins. The object? To capture your opponent's key piece or land your own in the opponent's key space. As befitting a dice strategy game, the number on the top of each die determines how far it can move. But this number is constantly changing, since each player moves by tumbling his piece over, one space at a time. The new number then dictates how far a piece can be moved on a subsequent turn. Planning ahead arithmetically is thus a key factor in game strategy. Initially it may seem a superhuman feat to figure out exactly what number will turn up where. But there is a dice chart showing all the possible paths and the ending number for each piece. Also, with practice, players will find that they can foresee the fall of the die almost automatically. Because the game is so easy to learn (only a few rules), even young children can play. And yet the possibilities for strategy will challenge the adult game enthusiast too. In sum, a highly recommended game, which could become a classic. As an added variation—not included in the original game—players might also try to be the first to tumble their pieces across the board, à la Chinese Checkers.

Complexity: 2, Degree of Strategy: 5, Skill Level: 2, Adequacy of Rules: 5, Originality: 5, Presentation: 5, Durability: 5, Replayability: 5

King of the Castle around $4 from Hasbro Industries, 1027 Newport Ave., Pawtucket, RI 02862

A challenging two-person strategy game for adults as well as children (as young as 6 according to Hasbro.) The game consists of six circular levels with eight paths of steps leading to a central area called the "castle." The object for each player is to be the first to get his pieces to the top. Each player has eight pieces, which start on alternate steps at the bottom, with stacks of two pieces at each of the four ascending paths. In turn, players try to climb the mountain by moving—not blowing—their stacks. The catch is that a player can only move a stack if the piece on top is his. And this isn't always the case, since stacks form and reform as players move up the mountain. That happens because each time a player moves a stack, he deposits the pieces in the stack one at a time on adjacent steps (which may be empty or may have other pieces on them.) A player can cover an opponent's piece in a stack just as he covers his own, which means he can at times help move his opponent toward the goal while helping himself. All in all, it's an intriguing game, with an interesting movement principle, although the rules could be a bit more condensed and a little clearer.

Complexity: 2, Degree of Strategy: 5, Skill Level: 1, Adequacy of Rules: 4, Originality: 5, Presentation: 5, Durability: 4, Replayability: 5

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Hideaway around $4 from Hasbro Industries, 1027 Newport Ave., Pawtucket, RI 02862

Another good strategy game in Hasbro's quick winner series. In this case, 2-4 can play. However, you'd better like memory games, since using your memory is the name of this one. Hideaway consists of a game tray with 24 hiding places, arranged in two concentric circles. When the game begins, each hiding place is empty, and each player has 6 to 12 small burying pieces (depending on the number of players) which he will try to unload by turn. If he finds an empty place, he puts his burying piece underneath—and good riddance. But if a burying piece is already there, he must add it to his collection. Too bad. Now if you think it might be hard to keep track of what's where after several moves, just wait. After each move, a player can revolve the tray as far as he likes in either direction. If this is a bit much for your memory, I would suggest allowing the tray to be revolved only once by each player during the game. In fact, with younger children you might play this game without revolving the tray at all. Some adults may prefer this as well. The winner is the first player to bury all of his pieces. In sum, a good game, if you like putting your memory through its paces.

Complexity: 2, Degree of Strategy: 5, Skill Level: 1, Adequacy of Rules: 5, Originality: 2, Presentation: 5, Durability: 5, Replayability: 5

That's Trucking around $8 from Showker Inc., P.O. Box 558, Dayton, VA 22821

The object of this board game is to drive around America delivering freight until your truck, which costs $40,000, is paid for. Each player has four load sheet cards at any time, indicating pick up point, destination and bonus for quick delivery. Players can carry two loads at a time if they wish, so there is a certain amount of strategy in planning routes.

For an even more exciting game, players can try exchanging and bargaining for load cards, although this isn't currently in the game.

Complexity: 4, Degree of Strategy: 2, Skill Level: 2, Adequacy of Rules: 4, Originality: 4, Presentation: 5, Durability: 5, Replayability: 4

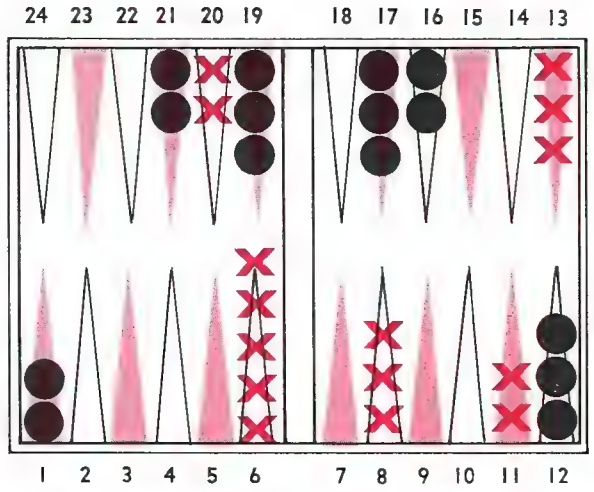
Diplomacy around $12 from Avalon Hill, 4517 Harford, Baltimore, MD 21214

This is the classic game of European conflict in which seven players, representing various empires, attempt to dominate Europe by acquiring supply centers in different countries. Each country has certain forces to be deployed as the player chooses.

Players negotiate before mobilizing their troops, then secretly write down the actual orders they will follow in the course of the game. Strategy is highly complex, because so many alliances can be made and broken. The outcome is determined by the strength of each side at various combat positions.

Complexity: 5, Degree of Strategy: 3, Skill Levels: 3, Adequacy of Rules: 4, Originality: 5, Presentation: 5, Durability: 5, Replayability: 5

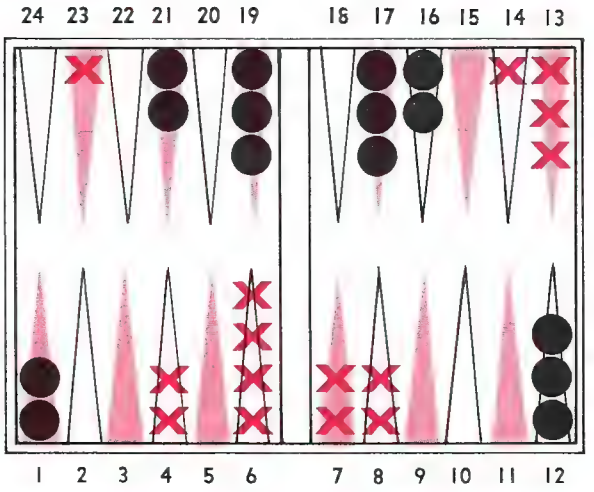
Problem 1



X to play 6-1

Choice of plays: A. 20/13; B. 11/5, 6/5; C. 13/7, 8/7

Problem 2



X to play 6-4

Choice of plays: A. 14/4; B. 14/8, 13/9; C. 13/7, 14/10

Backgammon: Where order and chaos coexist

by Paul Magriel

Playing one game against an average player, my skill would give me a 55 percent chance of winning, little better than a coin flip. An hour's worth of games would make the odds two or three to one in my favor, and if we played all day, my opponent wouldn't stand a chance.—P.M.

Learning backgammon is like opening a Chinese box. Unfortunately, many players never realize that the longer you play, the more levels of complexity you may discover.

In this respect backgammon is similar to chess. But in chess, a "Class C" player never secretly believes himself the equal of a grandmaster. In backgammon, it is commonplace not only for near-beginners but even highly experienced tournament players to have such misconceptions.

Actually, backgammon is strategically comparable to chess in its demand for recognition of visual patterns. Important conceptual parallels between the games are: control of territory and forces of influence; building harmonious structures within which to use men most effectively; and the element of time—both long-range foresight and short-run tempo. Backgammon, like chess, is above all, a supremely logical game. Despite the surface chaos created by the dice, there are subtle underlying patterns.

Though the two games are analytically similar, psychologically they are at opposite poles. In backgammon, where one single roll can destroy a winning position, the player must learn to contend emotionally with the element of luck. Said one chess grandmaster after losing a particularly vexing backgammon game: "This is it! I swear I'll never play again. This is the only game where you can not only make the right play and lose, but lose *because of* it!"

Yet most players find that the intellectual challenge combined with the tremendous reversals of fortune dictated by the dice make backgammon addictive. Even the disgusted grandmaster quoted above can still be seen regularly shaking the dice and moving the checkers.

Try your hand at the two problems above and then read the analysis for insight into winning strategy. In these examples, all the potential positions, or "points," are numbered 1 to 24. The numbers showing on the dice about to be played by X are indicated below each board. The three most reasonable choices confronting him, A, B, or C, are listed with the starting and ending points of each move separated by a slash. O's home board is upper left; X's is lower left.

Problem 1. Know which points are important. At the beginning of the game, you are trying to contain or trap your opponent's two back men. To do this, it is necessary to make points on your side of the board. The most important point to make is your 5-point. The next most important point—but definitely inferior to the 5-point—is your bar point (the 7-point). The bar point is the focal point for any blockade you might form against your opponent. Next, make your 4-point, which is almost as good as the bar point. So far, we have been talking about points on your side of the board. Actually, the most valuable point to own is on the other side of the board—it is the 20-point (your opponent's 5-point), also referred to as the Golden Point. By merely holding this single point, you can frustrate your opponent's two major objectives. Firstly, he will find it almost impossible to blockade you; it will be futile for him to even attempt to form a prime in his outer board. Secondly, with the Golden Point, you have assured re-entry should you ever be hit, because you hold an anchor in his home board. That is why this point is so valuable—it offers security in a game where mishaps are common. One of the most serious mistakes often made by the inexperienced player is to relinquish it prematurely.

Problem 2. Build for the future. Making new points is vital. Where do points come from? They don't just happen; you have to plan to make them. The key ingredient is spare men, or builders. (Technically, the number of builders for a given point is determined by counting the different locations within 6 pips on which there is at least one spare man.) It is not often realized how much difference a single extra builder can make. Increasing the number of builders for a given point from two to three actually at least doubles your chances of making that point! With four builders, you are about twice as likely again to make a given point. In counting builders, we refer more precisely to active builders, those men you are not only legally able to use but which you feel free to use. These definitions will be clarified in our analysis of the problem, which appears with the solution in the Answer Drawer on page 60.

Paul Magriel is considered one of the best backgammon players in the world and is the game's greatest theoretician. This October in Athens he is representing North America in the first winner-take-all challenge match against Europe's two best players. Former junior New York State Chess Champion, professor of advanced mathematics, and author of the two most definitive works on the game, Backgammon *and* Introduction to Backgammon, *Mr. Magriel writes a regular column on backgammon for the* New York Times.

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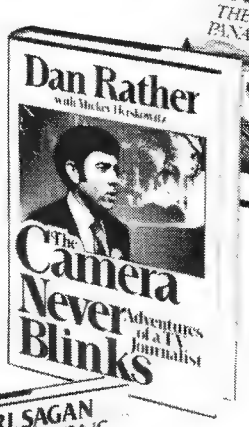

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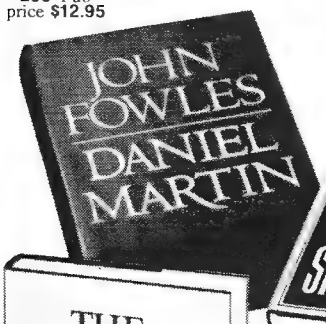

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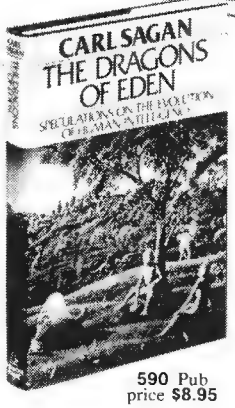

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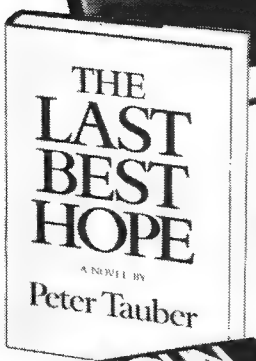

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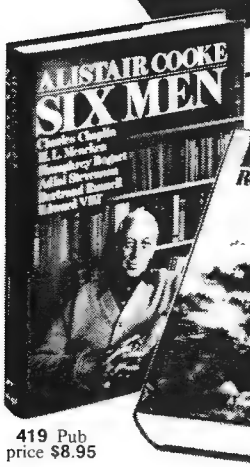

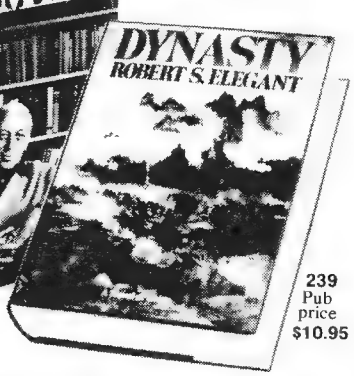

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From the files of Inspector Orestes Mountebank
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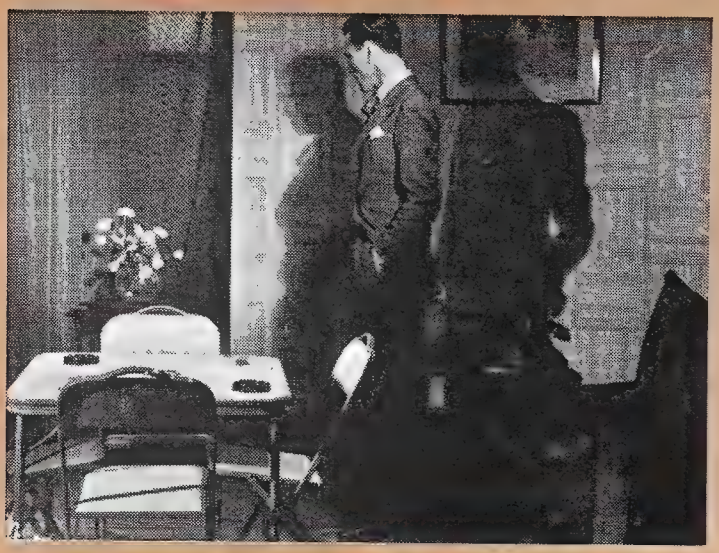
The Armchair Solution



1. Richard Croome could do everything with cards but make them talk. He was fond of cards. Thanks to them he was able to lead a life of ease—while other men had to work. He made a point of meeting suitable men and asking them round for a quiet game. This evening he expected to pick up a little extra cash pretty easily. He looked round the room.

2. Everything was in order. The bowl of pink roses and white daisies his housekeeper had placed near the game table seemed to him a pleasant touch. Croome had not long to wait before the first of his visitors arrived. Hill was a young engineer home from the Gold Coast on leave and ready for anything which could be described as "a bit of fun."

3. The next man to arrive was Rosenbloom, representative of a firm of shipping agents. Croome was an excellent host in most respects, and was liberal with the contents of the whiskey bottle.

4. Last to arrive was Robert Poulton, a clerk in one of the higher grades of the Civil Service. He explained that he had been delayed by a small accident. He had cut his hand in the office and had had to go to a doctor to have it bound up.

5. Croome ran true to type by losing for an hour, but by half-past ten he was winning heavily. His visitors seemed to have run out of luck and had begun to lose that cheerful look. By midnight, when the time came for the final drink . . . .

6. . . . Croome's visitors had long ceased laughing at his jokes. They had lost far more than they could afford. Croome borrowed a pencil to tote up his winnings and remarked, "Better luck next time!"

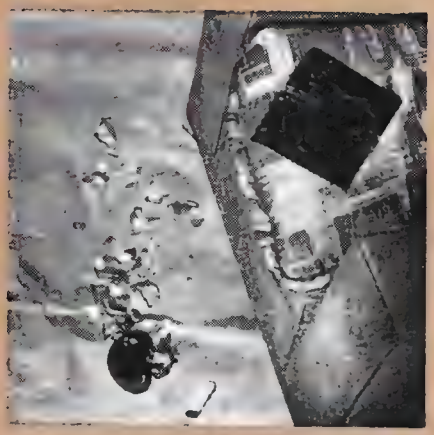
"If he was smart enough to cheat and win, he was smart enough to deal a losing hand to his killer."

Orestes Mountebank

7. After his visitors left, Croome sank back in his armchair to finish off a drink. Happily, his visitors had settled in cash. Croome had not the least expectation of seeing any of them again, nor did this give him the slightest discomfiture. "There's one born every day, and one a day's enough to keep me in my modest comforts."

The following afternoon, Sergeant Bell called round at the house of Inspector Mountebank. Bell was a reliable but inexperienced officer, accustomed to relying on Mountebank's good counsel. That morning, Bell reported, Richard Croome had been found dead by his housekeeper. He was lying in his lounge, riddled with stab wounds, and had been dead for several hours. No suspicious footprints or fingerprints were discovered. Croome had spent the previous evening playing cards with three men and had won heavily. Bell's interrogation of the three had as yet yielded no significant result. Would Mountebank look at three photographs taken at the scene of the crime and give his opinion?

8. The first photograph, Bell explained, showed the position of Croome's body when found by the housekeeper. Croome was lying face down, clutching a flower in his right hand. A shattered vase lay nearby. The housekeeper was stone deaf and so feeble she could not have stabbed an ordinary house fly.



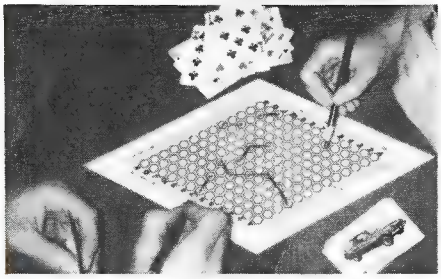
9. The second photo showed the chair in which Croome had evidently been seated when stabbed from behind with a stiletto. A broken whiskey glass lay on the floor. Croome had evidently dragged himself across the room towards the card table after having been wounded.

10. The third picture showed the contents of the dead man's pockets together with a wallet which the housekeeper said she had often seen in his possession.

"And now," said Sergeant Bell, "what on earth do I do next?"
"Arrest your man," replied Inspector Mountebank.
"Which man?" demanded Bell.
"It seems pretty clear to me," said Mountebank. "If he was smart enough to cheat and win, he was smart enough to deal a losing hand to his killer."
Is it equally clear to you?

Answer Drawer, page 60

NEXUS™ IS AVAILABLE



This new game (**NEXUS™** by Leisure Systems) is being enjoyed by game buffs of all ages. **NEXUS™** is designed for 1 to 4 players, ages 8 to 80.

Leisure Systems of Lafayette, Indiana, has just released **NEXUS™** after eight years of development. It has been well worth the wait. **NEXUS™** features adjustable blends of **STRATEGY** and **CHANCE.** The normal game is about half skill and half chance. However, there is a **PURE STRATEGY NEXUS™** variation for the true game buff. And there is a **HIGH CHANCE NEXUS™** variation so Grandpa, Dad, Mom and Junior can all play at the same time. **NEXUS™** is both a **FAMILY GAME** and a **GAME BUFF'S DELIGHT.** There are even "betting variations" available in the approved rules book.

The **RULES ARE SO EASY** that a child can learn the game in five minutes (adults take slightly longer — and that's a fact). **MASTERY OF PURE STRATEGY NEXUS™,** however, can take years. (Even though mathematicians say "the game has to have a win-every-time strategy," no one at Leisure Systems knows "the solution" even after eight years). The various levels of chance mean that **NEXUS™** will never be boring no matter what the skill levels of the players.

The game consists of a 1/8" Polycast **"WRITE-ON WIPE-OFF"** playing board, which has been machined to the classic diamond shape and carefully silk screened with the **NEXUS™** playing field (169 hexigon-shaped spaces, positioned to allow up to 12 connections to each "hex"). Also included are special red and blue china markers. The **NEXUS™** game comes complete with board, markers, wiping tissues and instruction booklet. **ALL YOU PROVIDE IS ORDINARY PLAYING CARDS AND YOUR LEISURE TIME — NEXUS™ WILL PROVIDE YOU WITH MANY, MANY HOURS OF FUN, FRUSTRATION AND THRILLS OF THE GAME.**

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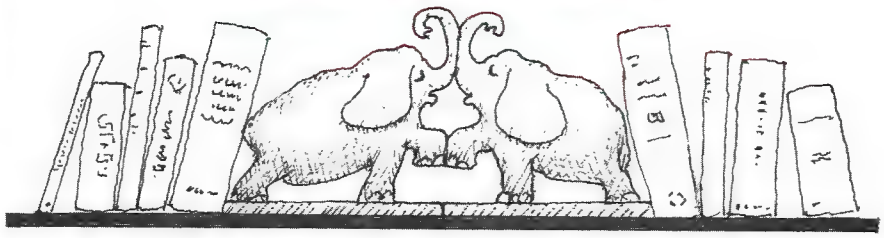


Creative Growth Games by Eugene Raudseep with George P. Hough, Jr. (Harvest/HBJ, 1977, paperback, $3.95)

Don't let the clinical tone of the title put you off; *Creative Growth Games* is a marvelous mind-stretcher of a book. The authors have compiled 75 ingenious puzzles designed to challenge various bents of mind. Each problem is prefaced by a tip as to which mental muscles you'll be flexing—imagination, logic, intutition, or whatever. There are word-and-number games, practical puzzles, and a slew of other knotty problems to untangle. Perhaps most intriguing are the numerous "situation" problems, which have an unlimited number of possible solutions. For example:

Problem #22: COME AS YOU ARE

"While it is unlikely that you will ever be caught in the following situation, life presents us with many problems where creative imagination can spell the difference between success and failure.

Just before you have to go to an important evening party, a small fire breaks out in your clothes closet. While the damage is not extensive, all of your clothes are destroyed. What would you do to be able to attend the party? List as many ideas as you can."

While there are a great many suggestions listed in the answer section of the book (e.g. wearing a bedsheet or borrowing clothes from one of the firemen who came to extinguish the blaze), there is no such thing as a right or wrong answer. Kudos go to the individual who comes up with the most unusual or numerous possibilities.

This is a book that can be read and enjoyed on your own, or shared with family and friends. Either way, your brain is sure to be humming by the time you turn the last page.

The authors have included a follow-up section on creative approaches to problem solving, but the tests themselves are an ample education, as is borne out by a practical experiment. There are two sample puzzles which bracket the test section, a pre-test and a post-test. In each case an object is named, and the reader is allowed five minutes to dream up as many uses for that object as possible. Of the readers they have tested, the authors report, "Comparing the quantity of uses listed on the post-test with the number of uses on the pre-test, most individuals register at least a 30 percent gain. Some people even show an increase of over 300 percent in their ability to generate ideas." Which just goes to show that jogging profits the brain as well as the body.

—Laura King Palmer

The Story of Monopoly, Silly Putty, Bingo, Twister, Frisbee, Scrabble, Et Cetera by Marvin Kaye (Stein and Day, 1977, hardcover, $9.95; paperback, $2.95)

The longest Monopoly game on record lasted 820 hours. Sure, Guinness could tell you that. But how about the math professor who produced 6,000 different Bingo cards and eventually went insane? Do facts like that intrigue you? If so, *The Story of . . .* is for you. Marvin Kaye has put together a comprehensive report on the toy and game industry which provides an abundance of facts about today's most popular games.

Mr. Kaye writes enthusiastically about the origins of classic toys and games, ranging from backgammon (Egypt, 4000 B.C.) to Hal, the giant computer of Stanley Kubrick's "2001: A Space Odyssey." Also included are biographies of many of the inventors, an interesting insight into why and how certain games get started. Theories which could explain the success or failure of new games are suggested. (For example, during the depression, Monopoly provided its players with vicarious wealth; Scrabble on the other hand, was at first accused of being too highbrow for the general populace.)

Various reasons for the longevity of our best known games, some obvious, some novel, are discussed at length: power, luck, intellect, skill, fantasy, sex, etc. However, the sheer enjoyment of playing games, whether adult or children's, happily emerges as the main ingredient in determining a game's popularity.

Mr. Kaye has a lot to say about educational toys—their safety, instructional value, and advertising appeal. He also describes the activities of various consumer groups devoted to evaluating the influx of new toys into an already wide market.

One does not have to be a game player to catch Mr. Kaye's infectious enthusiasm for games. His range of observations goes far beyond the momentary fun of trivia. Although this volume is not a rule book *per se,* it will quite probably encourage readers to try (and buy) games they've not previously played.

—Suzanne Herman

QUILT MAZE

The fourposter at right is not merely a bed. The quilt that covers it is actually a maze. Select any three designs and, using only vertical or horizontal movement, follow only those three patterns from any square at the top of the quilt to any square at the bottom. If you find you're having real difficulty, take two aspirins and go to bed.

Answer Drawer, page 58

YARD
SALE
24
3
4
11
14
5
6
23
2

It's Sunday afternoon. Yard-sale time. Our friend and neighbor down the road is moving to Arizona. But there are a few things in the attic she's decided not to take. Do your eyes deceive you? Isn't that an early-American pine jelly cupboard for $60?

Home to the cookie jar for the $500 you stashed away. Pull your mate away from the TV. Here's a chance to go bargain hunting.

Assume that everything shown is in perfect condition. We arrived at seven this morning and identified the more valuable items (see list below). Look over the pieces, the descriptions, approximate dates, and yard-sale prices. Then pick out the ones you like (or think may be a steal) up to a total of $500 worth. We've asked some antique dealers to examine the pieces and give us a "fair" market value for each of them. How is your eye for bargains?

What We Think We Saw

	Approx. Date	Yard Sale Price
1. Early-American pine jelly cupboard	1850	$300
2. Stenciled Pennsylvania Dutch rocker	1850	$ 50
3. Ansonia marbleized clock	1890	$100
4. Toby mug	1960	$100
5. Carved ivory napkin rings (oriental scene), set of 6	1840	$ 35
6. Mother-of-pearl inlay, tortoise- shell inkstand. Two cut-glass inkwells, plated inkwell covers (Russian)	1880	$100
7. Old Derby bun warmer	1850	$ 40
8. Russian brass candlesticks	1850	$ 50
9. Reed and Barton glass-lined triple-plated ice bucket	1867	$125
10. Continental silver Irish coffee service	1840	$150
11. Meetlack stein	1900	$100
12. Copper coal scuttle, Delft handle	1850	$250
13. Thompson gazelle head	1930	$ 10
14. Pennsylvania quilt (cotton calico)	1820	$ 75
15. Crazy quilt (silk, monogrammed)	1870	$250
16. Eight-piece silver-plated cruet set, hand-cut glass	1840	$ 75
17. Royal Bonn vase	1840	$ 30
18. Bisque doll in original dress	1870	$200
19. James Cagney poster	1934	$ 5
20. Assorted political buttons, original photos: Lincoln, Grant, and others	....	$ 10
21. Two pieces of Bristol glass	1850	$100
22. Chinese mandarin square needlepoint (framed)	1900	$ 50
23. Georgian umbrella stand, brass lining	1780	$100
24. Bronze cherub lamps, pair	1910	$250

Answer Drawer, page 60

The Shortest Stories in the World

by P.L. Travers

If you reply to a child's request for a story with the old jingle

"I'll tell you a story
Of Jack o' Manory,
And now my story's begun.
I'll tell you another
Of Jack and his brother
And now my story is done."

that child will, very naturally, feel defrauded. After all, he had been expecting heroes, villains and princesses; witches galore and wolves and ogres; even, perhaps a rabbit who lost both shoes and a blue jacket in escaping from Mr. Macgregor's garden. And now he has been fobbed off with a crisp negative, a mere six-legged rhyme. If he doesn't decide, there and then, never to speak to you again, you can count yourself lucky.

If, on the other hand, you respond with "Yes, I will tell you the shortest story in the world" and *then* declaim *Jack O' Manory,* he may very possibly be enchanted. He will see the fun and wit of it and enjoy the way it flashes by, like a shooting star in the night. The long train of witches and heroes can wait while the sudden moment is savoured. He has, in effect, *had* his story.

When I was young I had a great-aunt who could make those sudden moments of the nursery rhymes even more dramatic. From my point of view, she improved upon them.

"Little Bo-peep, has lost her sheep
And can't tell where to find them,
Leave them alone and they'll come home"—pause for effect—
"Saying 'What a thoroughly careless and forgetful little girl!' "

The expected "Wagging their tails behind them" seemed to me altogether too

dull and sheepish compared with that devastating dénouement.

Or

"Augustus was a chubby lad
Fat, ruddy cheeks Augustus had
And everybody saw with joy"—pause again—
"The disgustingly over-fed unhealthy-looking child!"

Away with "The happy, hearty, healthy boy!" I preferred the quick explosion of laughter of that interpolated line. Moreover, I was enjoying the experience with somebody else, and a grown-up to boot; a grown-up who either liked children or accurately remembered her own childhood, I never quite knew which. And now I come to think of it, the nursery rhymes, improved upon or not, are always communications between grown-up and child for they belong to the earliest years before the alphabet has appeared, when old and young are young together—or old together, whichever you like. The generations cannot help meeting in them since the material of the Shortest Stories comes out of antiquity and tradition and is handed on from grandmother to grandchild. The lessons they propound—and there *are* lessons if you look for them—go back to the drying of the flood. They carry in their miniscule pockets the origins of all the novels and dramas in literature.

Take, for instance, this affecting tale.

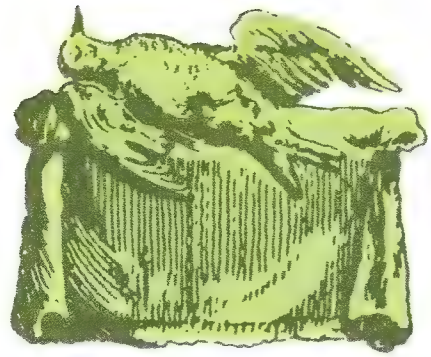
"Solomon Grundy
Born on a Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday,
And that was the end
Of Solomon Grundy."

Isn't it a newspaper in little, a scenario for a Dickens novel? Could Tolstoi have done better? Did Shakespeare know of it when he wrote the Seven Ages of Man?

Or think of

"Goosey, Goosey Gander
Whither shall I wander?
Upstairs and downstairs,
In my lady's chamber.
There I met an old man
Who wouldn't say his prayers—
I took him by the left leg
And threw him down the stairs."

What a sense of—and doubtless founded upon—scandal! Of course the old man



would not say his prayers—it was not the proper place. And what was he doing in my lady's chamber, anyway? No wonder Goosey Gander, careful mother—or chaperone, perhaps—incontinently got rid of him.

Think of that celebrated lullaby to which so many millions of infants have been—indeed, are being at this very moment—hushed into happy sleep.

"Rock-a-bye, baby, on the tree top,
When the wind blows, the cradle will rock,
When the bough breaks, the cradle will fall,
Down will come baby, cradle and all."

If one takes these words at their face value, they sound like a mournful little ditty, for the nursling's life—wind and branches being what they are—appears to be in the greatest jeopardy. But babies being what *they* are, all-wise and not yet grown into ignorance, know better. They are well aware that the song is saying "Let storms rage and forests shatter, Mother will save you, child, so sleep!" And, even so, on another level—and one cannot avoid levels in nursery rhymes, fairy tales or myth—the song is speaking of the dangers, accidents and difficulties that beset the human creature from the very outset of its life till the moment of its death. Over and over again the nursery rhymes assure us that nothing is easy. If it is, it is merely a matter of luck. Little Tommy Tucker has to sing for his supper. He doesn't get it for nothing (after all, we ask for the gift of daily bread, not a whole week's rations). Cock Robin ("All the birds of the air/Fell a-sighing and a-sobbing/ When they heard the bell toll for poor Cock Robin") was killed by the arrow of his brother, the Sparrow. "Oranges and Lemons," after enumerating so euphoniously the words spoken by the church bells of London, ends with

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Helen Peters

P.L. Travers, lifelong student of myth and fairy tale, is the author, among other books, of the Mary Poppins *series;* Friend Monkey; I Go by Sea, I Go by Land; The Fox at the Manger *and* About the Sleeping Beauty.

"Here comes a candle to light you to bed
And here comes a chopper to chop off your head."

And "Lord Rendal," with his wonderful elegiac refrain that, in spite of its sombreness, children love, dies because his sweetheart has given him a broth of poisonous eels.

"What colour were they, Rendal, my son,
What colour were they, my pretty one?
They were spickit and sparkit, mother,
O spickit and sparkit, mother!
Make my bed soon, for I'm sick to my heart
And I fain would lie down."

Poor Rendal! Wicked sweetheart! Implacable nursery rhymes!

Even the ladybird (originally Bird of the Virgin Mary and in America ladybug), smallest of creatures, does not get off lightly. Sometimes, too, called God's Little Cow, she eats the aphids that make the leaves of the rose curl up and, as a reward for this, it has from antiquity been the custom for humans to set her on a finger and warn her—

"Ladybird, ladybird, fly away home,
Your house is on fire and your children are gone.
All except one and her name is Ann
And she is under the frying pan."

Mannhardt, the German folklorist, asserted that the rhyme goes back to mythological times and that it was, in fact, a charm intended to speed the sun across the dangers of sunset; in effect, to save the sun from burning up in its own glow. The sunset is the "house on fire" and the ladybird is sent to save it. In this regard it is still customary in the East to utter a prayer to the setting sun in order to ensure its safe return. Who has not felt in childhood the anxiety of the sun's going? "But how do you *know* it will come back?" I used to ask my parents. "It always does," they replied, serenely. And, since parents are a child's first gods, I had to content myself with their dictum, but tremblingly, as an article of belief, and not as something securely known.

And what about the rhyme of "London Bridge"? All through that story runs the uneasy fear that, no matter what one builds it of, it will still be falling down. "Bricks and mortar will not stay, Iron and steel will bend and bow, Silver and gold will be stolen away." And why? Because we have forgotten what our mythological fathers knew about the Devil, who is said to have no love for bridges. *His* business is with separation, and bridges join things together; they lead from one shore to another and, indeed, from earth to heaven. Break them and men will fall into Hell, or at least be drowned in the river. There are even folkloristic grounds for the belief that in ancient times bridges had human corpses—particularly corpses of children—built into them to ensure their safety. There is a tradition in the city of London that even the latest of London Bridges has been sprinkled with human blood. But if the rhyme poses the problem, it also, luckily, solves it. A child can feel safe in his bed if he sings it to the last verse.

"Set a man to watch all night,
Dance over, my lady Leigh,
Set a man to watch all night,
My fair lady."

This idea of the Watchman is common to all traditions. Only the one who stays awake can save a bridge or a falling world.

So, you see, the nursery rhymes are not all guileless simplicities. Some of them carry a weight of meaning that comes from man's earliest times. "Eena, Meena, Myna, Mo," which is now used in various versions for deciding who is going to be It in a game, is supposed originally to have been a Druidic counting out formula for choosing human sacrifices. Of course, we in England, when we want to describe the antiquity of a thing or a saying, tend to put it down to the Druids. For a long time we laid Stonehenge at their door—and it is morally, or immorally, certain that they did use it for their gruesome festivals—until a professor at M.I.T. got to work on it with a computer and came up with the conclusion, apparently conclusive, that Stonehenge was an astronomical observatory long before the Druids were even thought of.

But if Stonehenge outdates the Druids, the myths outdate Stonehenge. They came from a time that never was and is always and were, as Coomaraswamy suggests, not invented by but rather communicated to man. And the Shortest Stories in the World are an essential part of myth.

Take the tale of *Jack and Jill* which is known to every two-year-old. At first reading it seems simple, even naive. But then one finds oneself facing an enigma. Why *up* the hill? It is axiomatic that, since water runs downwards, wells are always sunk in the lowest possible location. Could it have been some special kind of water that was found on the hilltop, water that had to be climbed for? Where is the Well at the World's End situated or the Well of the Water of Life? In valley or on mountain? Perhaps Baring Gould in his *Curious Myths of the Middle Ages* was edging his way towards the antiquity of the theme when he suggested that it preserved within it the Scandinavian myth of the two children, Hjuki and Bill, who were caught up by Mani, the Moon, as they were taking water—or perhaps stealing is the right word here—from the sacred well Byrgir. Norwegians, Swedes and Finns believe that they see the children when the moon is full carrying a pail on a pole between them. This, of course, does not explain, it merely points to the myth. We, on the other hand, see a Man in the Moon—sometimes he even has a Dog. And the Japanese see a Hare. So far as is known, however, the men who actually walked on the moon failed to catch a glimpse of any of these figures. But, mythologically speaking, I wouldn't put it past these figures to be there. Old Wives Tales are not always wrong. Wasn't it J.B.S. Haldane, the scientist-philosopher, who said that the universe might prove to be not merely queerer than we imagine but queerer than we *can* imagine?

Who, for instance could have invented "Hey Diddle Diddle/ The Cat and the fiddle"? You may, if you're looking for explanations remind me that in Egypt the cow is a goddess called Hathor and connected with the sky, but to drag this in would, to my mind, be pulling the long bow, even though the long bow is itself straight out of myth. But why did she jump over the moon and the dish elope with the spoon? The irrelevance! The magic! The ill-logic! Let us not ask for explanations. Here, sense and non-sense are dancing together. That should be enough.

Indeed, these two dancing opposites—whose opposition is more apparent than real—are to be found in all the nursery rhymes, even in those that do not rhyme but depend for their cumulative effect on repetition. Think of *The Old Woman and her Pig,* for instance. You remember how

"The ox began to drink the water,
The water began to quench the fire,
The fire began to burn the stick,
The stick began to beat the dog,
The dog began to bite the pig,
The little pig jumped over the stile
And the old woman got home that night."

And this tallies with the long sequence of mishaps that occurred because the Rat ate the Malt that lay in the House that Jack built.

These stories have both come a long way, perhaps from those ubiquitous Druids! And the newer religions, as they had done with the primitive gods and the so-called heathen sacred places, were very quick to absorb them. A version of *The House that Jack Built,* having to do with pears that would not drop from their tree, was taken over by the Christian church and, according to Eckenstein—one of the great authorities on nursery rhyme—was annually recited at harvest time at the feast of the Holy St. Lambert. And there is a Hebrew chant that closely resembles the *Old Woman and her Pig* which is still recited as part of the ceremonial of Passover. It is called the *Had Gadyo,* and begins

"A kid, a kid, my father bought,
For two pieces of money.
A kid, a kid.
Then came the cat and ate the kid,
That my father bought
For two pieces of money.
A kid, a kid."

and so on, through staff, fire, water, ox, butcher, angel of death and the Holy One who, of course, vanquishes the angel and so the charm in unwound.

Opinions differ as to meaning. I like very much—arrogantly, perhaps, because it sorts with my own feeling—the idea of a learned rabbi who interpreted it as showing how each creative power is kept within bounds by a power that stands above it; the kid eaten by the cat, the water lapped up by the ox, the angel of death annihilated.

And there are those other cumulative songs, the number chants, or, as they are sometimes called—for these, too, religion purloined from myth—the Chants of the Creed. *The Twelve Days of Christmas,* secular as it apparently is, belongs among the Christmas carols. And what we now know as *Green Grow the Rushes–O,* also chanted at the Passover under the title of "He who knows," is a mixture of religious and mythological elements and, like its fellows, is not only a lesson in counting but—looked at from its inner side—a manual of traditional instruction.

"I'll sing you one-O
Green grow the rushes-O!"

and so on up to the mythical twelve and down again.

"Twelve are the twelve apostles,
Eleven are the eleven who went to heaven (i.e. all except Judas)
And ten are the ten commandments.
Nine are the nine bright shiners (constellations),
Eight are the Gabriel hunters (mythological hounds, the sound of whose baying is the wind),
Seven are the seven stars in the sky (planets)
And six are the six bold rainers (the Pleiades, bringers of rain).
Five is the symbol at your door (the Pentagon, symbol of man, hung by primitive folk over the lintel)
And four are the gospel makers (Matthew, Mark, Luke and John).
Three, three are the rivals (the Trinity; the three forces—active, passive, and reconciling—through which all things are created; Brahma, Vishnu and Shiva),
Two, two are the lily-white boys (Castor and Pollux, the eternal twins, the opposites)
A-clothed all in green—O,
One is one and all alone
And ever more shall be so."

When I was a child, I brooded long upon that One. Was it God? Was it myself? I have now come to the conclusion that it is both. Essential aloneness is to be found at either end of the spectrum. "I'll sing you one-O" is a riddle that takes a lifetime to find the answer.

Riddles, anyway, are part of nursery lore and originally were mythologically used as a method of instruction. Remember the riddle of the Sphinx—"What goes first on four legs, then on two and then on three?"—and how Oedipus answered it at the outset of his fateful rule in Thebes. "A man!" he said. And the Sphinx was routed.

But who could know, without screwing up his mind into knots, that

"What God never sees,
What the King seldom sees,
What we see every day,
Tell me this riddle, I pray!"

means an Equal?

Mother Goose, however, has easier and more secular questions up her sleeve—or wing.

"As I was going o'er London Bridge
I met a London scholar,
He took off his hat and drew off his glove
And what was the name of that scholar?"

The answer, of course, is in the question and I leave you to solve it for yourselves.

As for

"Hitty, pitty within the wall
Hitty, pitty without the wall,
If you touch Hitty pitty
Hitty pitty will bite you!"

the solution here is a nettle. Why Hitty pitty? No one knows. It is just a rhyme that has no reason and perhaps, indeed, that is the reason that children love repeating it.

But to my mind the best and perhaps the most widely spread of the riddle rhymes is *Humpty Dumpty.* Until Lewis Carroll made so much of it in *Through the Looking Glass* the answer was not so generally known, though the riddle comes into every tradition. The egg has always represented the origin of life. Aristophanes wrote of the fabulous, heaven-born bird that laid it. In Hindu story, the golden egg from which will come Prajapati, the god of creation, floats on the primal waters. The world-egg breaks in the Finnish *Kalevala,* its upper part becoming the sky, the lower half the earth. In Tibet, it is said, certain statues represent the Buddha holding a shattered egg-shell—from non-existence the world has come into manifestation, ignorance has become enlightenment. So much for the egg's macrocosmic content. But it bears, too, its microcosmic meaning. Can you think of a better way to tell children—or grown-ups, for that matter—that there are some things that all the king's horses and all the king's men cannot put together again; things that, for all our grieving, may be broken beyond mending? It can be a bitter lesson.

But now, with so many stories told, it surely is time for bed.

"Little Nannie Netticoat.
In a white petticoat
And a red nose,
The longer she lives, the shorter she grows."

in other words, a candle, is waiting to light our way.

We could suitably end with "Now I lay me," which may be, in one form or another, as old as time itself. And if the line "If I should die before I wake" smacks too much of nursery rhyme sombreness—some children anxiously question it—here is a happier substitute, not known, I think, to Mother Goose, which was taught me in my childhood. It goes

"Lord, keep us safe this night
Secure from all our fears,
May angels guard us while we sleep
Till morning light appears."

So, good night. Sleep well and happy dreams!

Contest: Beyond Mother Goose

A (per-verse) brave-new-words competition

GRAND CREATIVITY PRIZE: Webster's Third New International Dictionary, 2,663-page unabridged edition.
AND FOUR INDIVIDUAL CATEGORY PRIZES: A year's subscription to GAMES.

If you enjoyed, as we did, the "improved" nursery-rhyme endings of P.L. Travers' great aunt (page 52), you just may be inspired to go on a Mother Goose chase of your own. We've provided four traditional rhymes and have indicated with color tints those lines that you may change. Fill in the blanks that follow with your original suggestions. You must maintain the meter and rhyme *scheme,* though not necessarily the same exact rhyme *sound* as the original. You may try your hand at one, two, three, or all four of the rhymes given below. One prize will be given for each, and a grand prize for the contestant who does the best job on all four. Postmark deadline is 11/23/1977. Our favorite submission in each category, and the names of winners, will appear in a coming issue of GAMES.

I.

Curly-locks, Curly-locks, wilt thou be mine?
Thou shalt not wash the dishes, nor yet feed the swine;
But sit on a cushion, and sew a fine seam,

(a) _____
And feed upon strawberries, sugar and cream.

(b) _____

II.

What are little boys made of, made of?
What are little boys made of?
Snaps and snails and puppy dogs tails;

(c) _____
And that's what little boys are made of, made of.

What are little girls made of, made of?
What are little girls made of?
Sugar and spice and all that's nice;

(d) _____
And that's what little girls are made of, made of.

III.

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do.
She gave them some broth without any bread,

(e) _____
She whipped them all soundly and put them to bed.

(f) _____

IV.

Peter, Peter pumpkin eater,
Had a wife and couldn't keep her;
He put her in a pumpkin shell,

(g) _____
And then he kept her very well.

(h) _____

Clip or copy the entry blank below and mail it to:
BEYOND MOTHER GOOSE
GAMES Magazine
515 Madison Avenue
New York, N. Y. 10022

My immortal verses are (fill in at least one pair of lines):

I.a. _____ IV.g. _____

b. _____ h. _____

II.c. _____ Name _____

d. _____ Street address _____

III.e. _____ City _____ State _____ Zip _____

f. _____

Attach additional sheet if necessary. Void where prohibited by law.

Eyeball Benders

What are these objects?

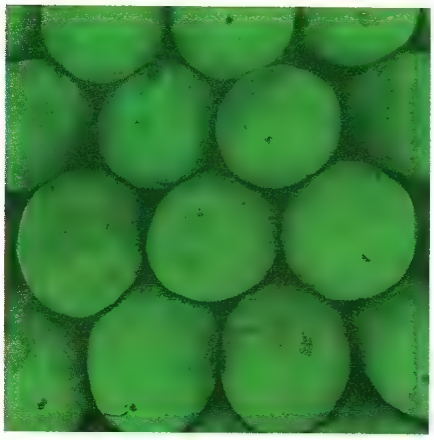
Answer Drawer, page 60

1. Off the wall

2. Im-pressive

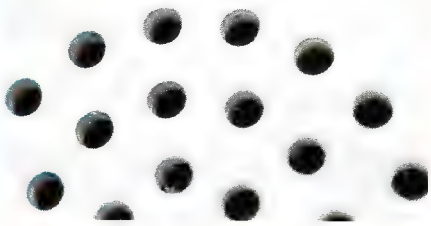
6. 90-day wonder

7. Togetherness



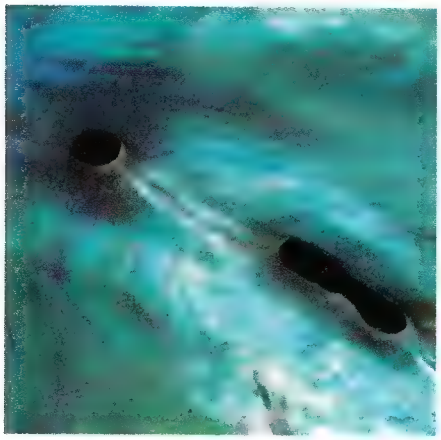
8. Pittyful

12. Hooker



13. Chatterbox

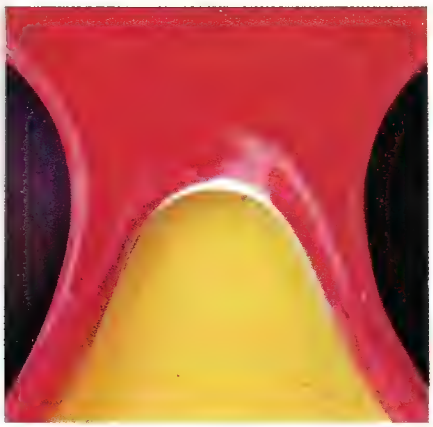
14. Ham it up



18. What she sells

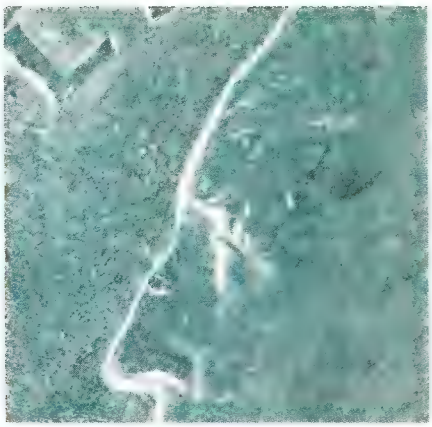
19. Kansas in August

20. Gone with the wind



3. Covered bridge

4. Adi-oats, amigos

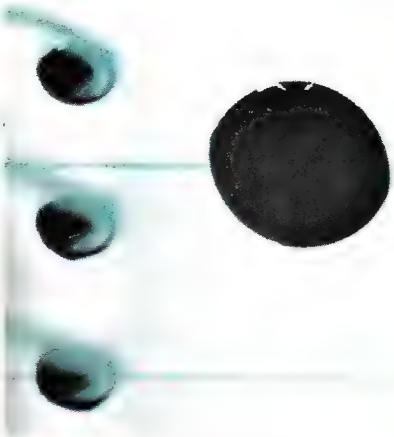


5. Worth-less

9. Mightier than the sword

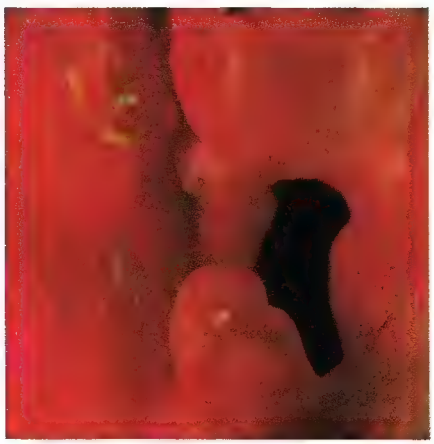
10. Stick up

11. Electrifying



15. Behind the lines

16. Flower shower



17. Bee debris

21. How absorbing!

22. Saucy

23. Public bath

ANSWER DRAWER

12 Answers in Search of a Question (Page 6)

The Question was, "How would you define UPPER CLASS?"

1. Mark Twain
2. Craig Claiborne
3. Eliot Janeway
4. William Shakespeare
5. Lucy Hibberd
6. Nicholas Dante
7. Milton Glaser
8. Karl Marx
9. Andrea Marcovici
10. Ernest Hemingway
11. Louis Szathmari
12. Andy Warhol

San Francisco Treasure Hunt (Page 8)

THE WALKING HUNT

1. One of the easier clues. All that was required was to walk the four blocks of Leidesdorff looking for a particular stained glass window that had a picture of a blue whale in the center. The clues were on the window ledge, far enough above the street as to be invisible to passersby. The ledge was dirty, though, and the transparent tape I had used didn't hold up through the whole afternoon. Two teams had to call in and get their next clue read to them. They were not penalized, since the fault was mine. First rule of superior treasure-hunt making: Use good tape.
2. Sammy Jr. should have led you to Davis Street. On Davis St. is Sydney G. Walton Square. On one side of the Square is a restaurant called MacArthur Park. Exactly opposite is a small dog run, complete with a fake hydrant. The clues were in a plastic bag tied to a tree limb above a bench. Nobody had any real trouble solving this clue, although actually laying their hands on it was a bit time-consuming.
3. Everyone thought this was easy. The Customs House, of course, on Battery ("get a charge . . ."). Flanking the entrance to the building are two large urns; there is a mailbox next to one of them. Taped to the underside of the mailbox . . . right. I knew this clue was pretty easy; the idea was to mix easy and hard clues so that there would be brisk, triumphant breaks between moments of despair and frustration.
4. This was the most obscure clue, and it caused the most trouble. One team thought it meant Pier Nine, which is on "de edge of de land." But the intersection is clearly announced: California ("Here I come") and Drumm. At that intersection is the famous Hyatt Regency Hotel, with its huge indoor lobby and the floors in concentric rectangles rising above it. From the ninth floor, next to the elevators, a large window looks out on San Francisco, including the prominent sign "De Land Brothers." Under the bench next to the window . . . it's easy when you know the answers.
5. One team went wrong on this one because they knew too much. Realizing that many of the streets in the financial district are named for merchants, several of them "once proud," they looked up numerous alleyways around the Transamerica pyramid ("the Pharaoh's Tower"). Less subtle minds headed straight for Merchant Street, the correct choice. Where Merchant dead-ends into the pyramid are three

GONG HEE FOT CHOY

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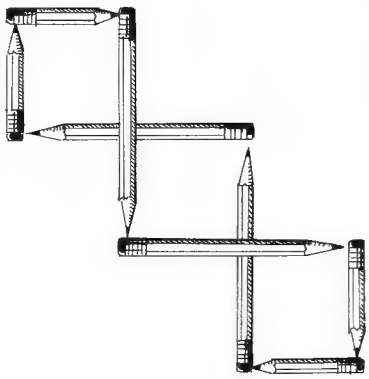
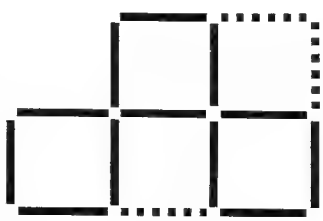
Additional information available upon request

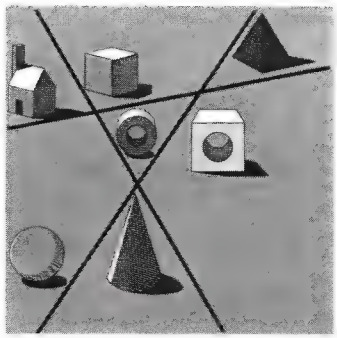
Beguilers (Pages 14-15)

There are 20 triangles—unless you're looking very close. Then, you could say there are 365.

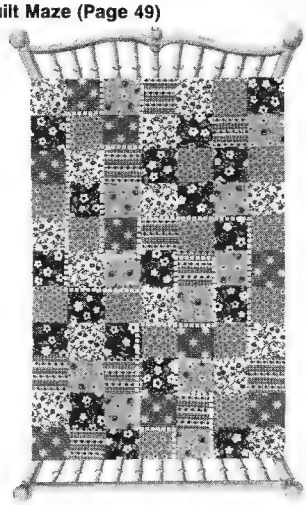


For the bull's eye target, you need six darts—four into the 17 and two into the 16.





Quilt Maze (Page 49)



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ornamental lights some 12 feet off the ground. On top of one of those lights was the hiding place. Finding the envelopes required hoisting yourself up to the top of a wrought-iron fence, but you can't make everything easy.

6. The only clue that didn't have a street name attached, but everyone agreed it was the easiest. Rotund, well-known San Francisco lawyer Melvin Belli ("Jelly Belly") has a famous office on Montgomery across the street from Redwood Savings and Loan ("the tall trees"). Beneath Redwood is Laura Ashley, a dress shop. In the courtyard of the store is a fire-hose box. There. Some teams got the clue by working from Belli's office, but most just headed for Laura Ashley, which was far more famous than I had realized.

7. This one caused a lot of trouble, for diverse reasons. Some started on the wrong side of Front Street, and wound up at the wrong end of the plaza at the Alcoa Building (whose design resembles a series of giant Xes). If they had started at a bar called the Royal Exchange, as indicated, and moved north ("toward Alaska"), they would have arrived right next to a giant sculpture identified as the Icosaspirale. Although I thought the word "beast" was clear in context, some teams thought it referred to another statue of a giant bear which is located in the same plaza. And, for reasons not entirely clear to me, all the teams had trouble finding the envelopes, which were in a plastic bag tucked into the bushes surrounding the Icosaspirale.

8. Since every team had this clue as their next to last, it proved harder than it should have. Probably because fatigue was setting in. The intersection of course, is Columbus and Pacific. At Columbus and Pacific is a small, shuttered restaurant with the faded sign "Gateway Eats." There, scrawled on the side of the wall like graffiti, was the ninth and ultimate treasure clue.

9. What happened in 1863? The Civil War. What was it fought to preserve? The Union. Union Street. Union Street dead ends at the top of Telegraph Hill, then resumes and runs two blocks further on the Bay side. Right where it finally ends is 218 Union, which happens to contain the apartment of photographer Ron Scherl, the telephone I was manning, a lot of beer and soft drinks, and, not incidentally, the treasure.

THE STAY-AT HOME HUNT

1. Leidesdorff and Clay
2. Davis and Jackson
3. Washington and Battery
4. California and Drumm
5. Merchant and Battery
6. Montgomery and Jackson
7. Front and Sacramento
8. Columbus and Pacific
9. Union and Sansome

A Sin of Omission (Page 13)

The culprit here is the author, who has written this story as a lipogram—that is, without using a certain letter of the alphabet. In this story, the letter *e* is missing, the most common letter in the English language. So, for the purpose of this trick, even if Jim Oats wanted to say "Yes," the author just wouldn't let him.

Telephone Indirectory (Page 13)

1. HARMONY
2. WITCHES
3. WEBSTER
4. KATYDID
5. I DID NOT
6. BRAMBLE
7. SCRUNCH
8. BUBBLES
9. CYNICAL
10. HOPEFUL

And, our number in the telephone dial reads: I LOVE GAMES

Highway Maze (Page 16)

The best route we could find begins at Ogallala in Keith County and ends at Thedford in Thomas County (or vice versa), and covers a distance of approximately 695 miles.

From Ogallala:	
North on Hwy. 61 to jct. Hwy. 2 (vic. Hyannis)	70 miles
East on Hwy. 2 to Mullen	37
South on Hwy. 97 to Tryon	36
East on Hwy. 92 to Stapleton	26
South on Hwy. 83 to jct. Hwy. 30 (vic. N. Platte)	28
West on Hwy. 30 to Sutherland	20
South on Hwy. 25 & 25A to Palisade (via Hayes Center)	81
West on Hwy. 6 to jct. Hwy 61 (vic. Enders)	23
South on Hwy. 61 to Benkelman	26
East on Hwy. 34 to Holdrege	125
West on Hwy. 23 to jct. Hwy. 21 (vic. Eustis)	38
North on Hwy. 21 to Broken Bow (via Cozad & Lexington)	75
East on Hwy. 70 to jct. Hwy. 183 (vic. Westerville)	13
North on Hwy. 183 to Taylor	25
West on Hwy. 91 to Dunning	46
West on Hwy. 2 to Thedford	26
Total	695 miles

Let us know your route if it's shorter than this.

What ever became of . . .? (Page 18)

1. Albert Einstein, *Ideas and Opinions*, N.Y., 1954, page 11. Photo date. 1896. Photo courtesy of Estate of Albert Einstein.
2. Mahatma Gandhi, from defense against charge of sedition: March 23, 1922. Photo date: ca. 1898.
3. Henry Ford, in a speech to the press: February, 1932. Photo date: 1892.
4. Franklin Delano Roosevelt, from *Message to Congress*: January 6, 1941. Photo date 1893.
5. Winston Churchill, from a speech in the House of Commons: June 18, 1940. Photo date: 1900.
6. Vladimir Ilyich Ulyanov (Lenin), from a speech: May 27, 1922. Photo date: 1892.
7. Pablo Picasso, from Françoise Gilot and Carlton Lake, *Life with Picasso*: 1964. Photo date: 1896.
8. Pope John XXIII (Angelo Giuseppe Roncalli), from *Pacem in Terris* (Encyclical letter): April 11, 1963. Photo date: 1901.
9. Charles De Gaulle, from *Le Fil de l'Epée*: 1934. Photo date: 1908.

Hinkel's Twinkles (Page 21)

When Fletcher Hinkel placed the match on his thumbnail, he was careful to bend it against the nail before flicking it. And if you haven't guessed how a bent match behaves, try it yourself and see.

Five'll Getcha Ten (Page 20)

1. For the Series to go to seven games, each side must win three of the first six games. It doesn't matter in what order the wins and losses come. As the two teams have equal chances in each game, this is equivalent to tossing a coin six times and finding that three tosses are heads and three tails. On average, this happens five out of sixteen times. (Try it for yourself: you can throw six coins into the air at one time, since the order doesn't matter.) So the odds are technically eleven to five in favor of Don. Don may be right when he says that the law of averages doesn't work in the short run, but, Chuck's thinking is more realistic. Indeed almost half the World Series from 1905 have gone the distance, despite the fact that many Series were mismatches. How come? Maybe the players relax when they are ahead, want extra games for money or fame, or really play better at home, who knows? One thing is for sure, men don't behave like coins. We'd bet with Chuck.

2. Both Al and Burt are right in what they say and think but each is riveted on a single aspect. In fact, Burt has the better chance of winning. It is about five to three against no one getting his own coat. (It is a curious fact that the odds remain about the same however many people and coats are involved.)

3. Strange as it may seem, Doreen is right and has a seven to five chance of winning. The key point is that in 20 spins there are not necessarily 20 different winning numbers. Twelve is about the average (some appear twice or more often). She is also right about needing 26 turns to get a better than even chance when there are 36 numbers and two zeros (as at Las Vegas).

4. Sal has a good bet—about twelve to five in his favor. Even if only 23 people were present there is a better than even chance of two sharing the same birthday. If this seems unbelievable, check it out with the birth (or death) dates of people chosen at random in an encyclopedia. You could start with U.S. presidents. (Three of the first five died on the Fourth of July!)

5. Jack is wrong. Ike has a 53.1% chance of getting a natural (and a 9.6% chance of getting two naturals).

6. Len is the sucker. It is almost exactly three to two against getting three different suits in three cards.

Shorty Finelli (Page 22)

We are now left with two alternatives: either (a) Buck is the guilty one, or (b) Joey is the guilty one. If we assume (a), then Buck's first statement is false and Joey's last statement is false. Under the conditions of the problem this means that Buck's second and Joey's second statement must both be true. But this is impossible since they are clearly contradictory. Hence we must abandon the assumption that Buck is the murderer. It follows therefore that Joey is the one who killed Shorty, and this can be checked by examining the completed array for the alternative (b):

	1	2	3
Buck	T	F	T
Joey	F	T	T
Tippy	T	T	F

What's Wrong With This Picture (Page 41)

1. Woman in window lighting pipe of man on distant hill.
2. Windows of tall building out of whack.
3. Church tower leans forward.
4. Church extends into lake.
5. Horizon slants at left despite water level.
6. Half-moon sign obscured by distant trees.
7. Row of trees grows larger as it recedes.
8. The same is true of the livestock, many of which are smaller than the swans.
9. Supports for sign come out of two different buildings.
10. Fishermen's lines cross.
11. Bird on tree too large.
12. Trees at left intertwine improbably.
13. Tiles diminish into right foreground.
14. Barrels have both tops and bottoms showing.
15. Curb obscures barrel resting above it.

Backgammon (Page 44)

Analysis of Problem 1. The right play is B, making your own 5-point. The second-best play is C, making your own bar point. The worst p ay is A, making a run for it but breaking the Golden Point. *Analysis of Problem 2.* In this position X would have an overwhelming game if he could make his 5-point. Let's look at the three possible choices in terms of builders for this point. The best choice is C, 13/7, 14/10. This leaves four builders, on the 6-, 7-, 8-, and 10-points. The next best choice is B, 14/8, 13/9. This leaves *active* builders on the 6-, 8-, and 9-points. The bar point (7-point) *does not* count as an active builder—you are not free to break it because O will then have a direct 6-shot at you. The worst choice is a 14/4—also the safest! This leaves only two active builders—one on the 6-point, one on the 8-point.

The Armchair Solution (Page 46)

Croome was seated in an easy chair when he was stabbed. He had somehow forced himself to cross the room and to pick a rose out of the vase before he died. "He did not do it for nothing," argued Inspector Mountebank, "and I very much doubt if he did it from a sentimental affection for his favorite flower." What reason half so likely as that he wished to leave behind him a clue to the man who was his murderer? There was no pencil in the contents of his pockets (he had to borrow one, you remember?, to jot down his winnings). The reaching and the clutching of the rose told Inspector Mountebank as plainly as if it had been written down that the man to cross-examine closely was not "a rose by any other name," but Rosenbloom.

Yard Sale (Page 50)

We arrived, with a group of antique dealers, at the following "fair" market values for these items. How did you make out?

1. $300
2. $250
3. $150
4. $ 60
5. $300
6. $175
7. $300
8. $150
9. $ 95
10. $450
11. $450
12. $100
13. $200
14. $300
15. $200
16. $250
17. $175
18. $200
19. $200
20. $125
21. $125
22. $100
23. $400
24. $ 50

(The worst possible way to have spent your $500 would have been on numbers 12 and 24, for a net *loss* of $350. The best parlay was 2, 5, 7, 10, 11, 13, 19, 20, 23 for a "profit" of $1,675!)

Eyeball Benders (Page 56)

1. Thumbtack
2. Bottom of a steam iron
3. Sunglasses
4. Cheerio
5. Quarter
6. Disposable lighter
7. Jeans rivet
8. Watermelons
9. Ball-point pen
10. Hatpin
11. Prong of an electric plug
12. Barrette
13. Telephone receiver
14. Clove
15. Spiral notebook
16. Watering can
17. Wax drippings
18. Seashell (abalone)
19. Corn cob
20. Spool of thread
21. Paper towels
22. Tomato
23. Fire hydrant

Wari (Page 11)

Making the Wari Board

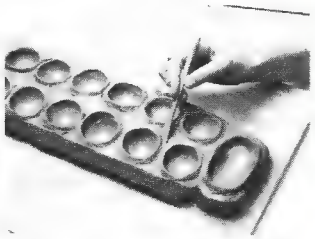
Tools and Materials 10-12 lbs. clay, available at art supply stores and hobby shops. For clay that you can oven-bake or air dry, ask for pre-wedged, pre-grogged, stoneware
Unfinished board, oilcloth (reverse side), or plaster slab to work on
Clay tools, knife, ruler, rolling pin
Acrylic paint
Varnish, shellac, or other clear finish
Dried beans, peas, pebbles, or other small counters (at least 48)
Ping-pong ball, golf ball or the back of a round spoon to make the holes

1. Knead the clay into a solid shape (round or rectangular). Just make sure you have it packed tightly together to prevent splitting.

2. Form the clay into a long, thick, rectangular slab. (You can flatten out the solid mass with a rolling pin, as in the illustration, but hands work just as well. At this point the slab dimensions should be about 18 inches by 5 inches by 1½ to 2 inches thick. They will change a little when the holes are made.

3. Score lightly across the width of the slab at 2½-inch intervals to produce eight equally spaced center lines for the holes. Measure 1¼ inches in from both long sides, and score lines across the slab at these intervals. The crosses thus produced mark the center points of the twelve smaller holes. But bisect the lines on the far ends to mark the centers of the scoring pits.

4. Moisten your rounded object to prevent sticking and make 12 half-circle impressions at the crosses you've marked for the smaller holes.



5. Reshape the slab if it needs it. This is also the point at which to sculpt it as you desire. We built up the lip around each hole to increase its depth without risking a breakthrough at the bottom.

6. As your slab dries, run a spatula or wire carefully under the bottom to forestall sticking.

7. When the board has dried (three to four days), you are ready to paint it with acrylic paints. Two coats may be needed. After painting, use a lacquer, shellac, or other clear finish for a glazed look.

A simple version of the Wari board can be constructed from an egg carton. Paper cups at either end work fine as scoring pits. There are also a few Mancala boards available commercially. A good source is World Wide Games, Inc., (Box 450, Delaware, Ohio 43015) which offers two versions of Mancala, one from Ghana and one from Indonesia. The playing boards are available in walnut, sweetgum wood and plastic. Prices are available on request. Also availble from World Wide, for $1, is a booklet called *Count and Capture*, an illustrated guide to counting games, including several Mancala variations.

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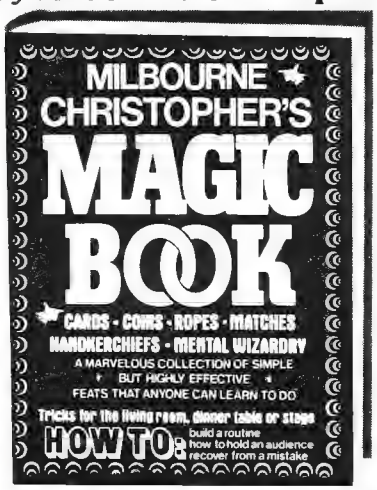
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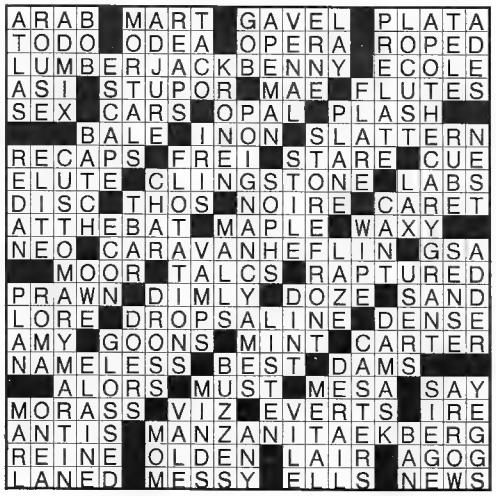
Crossword a l'Anglaise (Page 25)

Typographic arrangements of answer words explain the clues.

ACROSS
1 CONV-alesc-ENT
9 O-ile-R
10 ve-NOM IN A L-ittle
11 acre (anagram)
12 eye
14 irrigated land
15 gut (anagram)
17 muletas (anagram)
20 Easters
21 ca-PTA-in
24 shutter
28 all
29 architect-URAL
31 pen
33 este (anagram)
34 anglers
35 taste (anagram)
36 crescent moon (anagram)

DOWN
1 con-FIRM
2 numeral (anagram)
3 at night (anagram)
4 e-C-lat
5 CH-andl-ER-s
6 N-ormans (anagram)
7 tie
8 defy
12 edge
13 eats (anagram)
16 sp-UR GE-nius
18 nat-URAL
19 sent-INELS
21 carp
22 plan
23 accuser (anagram)
25 up tight
26 Torpedo (anagram)
27 roll-S ON
30 EV-ad-E
32 EX-A.M.
33 k-ETC-hup

Crossword #2 (Page 27)



Crossword #3 (Page 29)

Crossword #4 (Page 31)

Words, Inc. (Page 26)

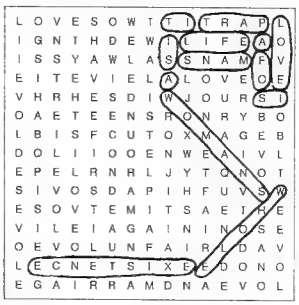
I. ALL'S WELL THAT ENDS WELL
1. Alb-an-i-A
2. Leaf-leT
3. Leg-atE
4. Star-vat-i-oN
5. Wave-reD
6. Err-one-o-uS
7. Lock-jaW
8. Lit-hE
9. Tops-oiL
10. Horn-biIL

II. PRACT CE MAKES PERFECT
1. Pick-a-backK
2. Rum-in-atE
3. Am-asS
4. Cow-sliP
5. Tit-ill-atE
6. In-her-it-oR
7. Cast-offF
8. Ex-halE
9. Me-lo-dram-a-tiC
10. At-TempT

Add-A-Grams (Page 26)

1. A hen is only an egg's way of mak ing another egg. (Samuel) Butler
2. Fashion is a form of ugliness so intol-erable that we have to change it every six months. Wilde
3. When in doubt, win the trick. Hoyle

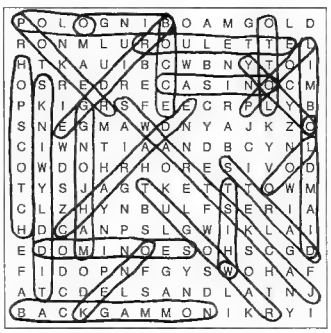
Phrase-Maze (Page 28)



Love is of man's life a part;
it is a woman's whole existence.
—Lord George Gordon Byron

How many other quotations could you find? Parenthetically, along the prim-rose path are: Love is always the first time again. Love is lovelier the second time around. Love and marriage. Two loves have I. Perhaps there are others?

Game-Go-Round (Page 28)



Doodles (Page 29)

1. A MEXICAN MAN ON A MOTORCYCLE
2. AN EYE CHART FOR SWEETHEARTS

Crossword #5 (Page 39)

The Clock (Page 31)

Thomas Edison

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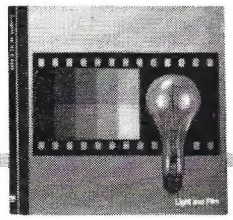

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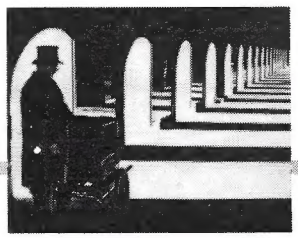

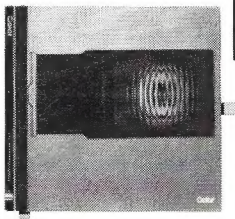

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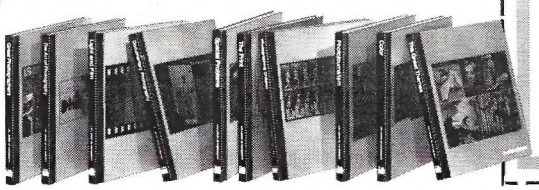

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Number Cross I (Page 30)

A 8	B 5	C 20	D 10	E 7
F 5	G 17	H 1	I 15	J 12
K 14	L 5	M 12	N 9	O 10
P 17	Q 10	R 7	S 4	T 12
U 6	V 13	W 10	X 12	Y 9

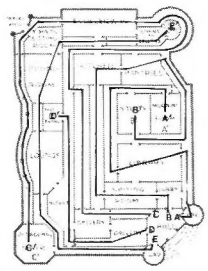
Number Cross II (Page 30)

A 11	B 14	C 12	D 15	E 8
F 14	G 6	H 9	I 12	J 19
K 12	L 11	M 14	N 7	O 16
P 14	Q 17	R 3	S 19	T 7
U 9	V 12	W 22	X 7	Y 10

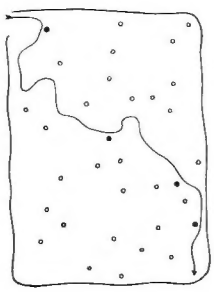
Daffy Definitions (Page 30)

1. Camel: A racehorse designed by a committee.
2. Committee: A group of the unfit, appointed by the unwilling, to do the unnecessary.
3. Executive ability: Deciding quickly and getting somebody else to do the work.
4. Genealogist: Someone who traces your family tree as far back as your money will go.
5. Mixed greens: An assortment of fives, tens, and twenties.
6. Parking space: The area that disappears when you make a U-turn.
7. Vacation: A period of travel and relaxation when you take twice the clothes and half the money you need.
8. Bore: A person who talks when you wish him to listen.

Castle (Page 37)

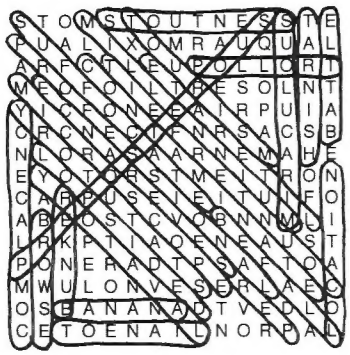


Telephones (Page 37)

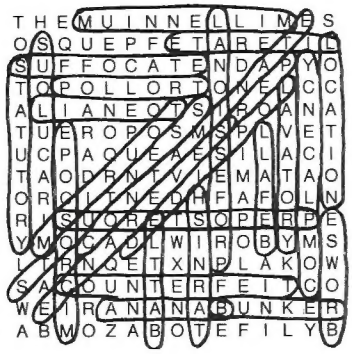


Aladdin's Cave (Page 37)

Word Searchers A (Page 34)



Word Searchers B (Page 34)



Word Searchers (Page 34)

6 letter words: Battle, Befall, Banana, Bunker, (Browse)
7 letter words: Tourism, Toenail, Trollop, Tarnish
8 letter words: Lopsided, Literate, Location, Lavatory
9 letter words: Severance, Suffocate, Stoutness, Statutory
10 letter words: Millennium, Microscope, Miraculous
11 letter words: Contaminate, Complacency, Counterfeit
12 letter words: Perseverance, Professional, Preposterous

What Flower is This? (Page 34)

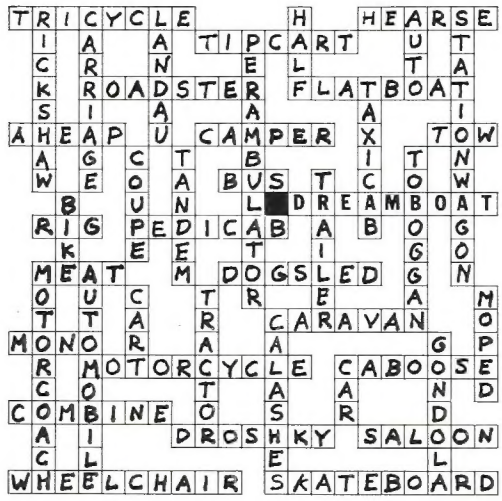
FOUR−U=FOR
TEN backwards is NET, and NET−N+G=GET
TEN−T+M=MEN
TWO backward is OWT, and OWT−W=OT
FOR+GET+MEN+OT=FORGET-ME-NOT

Double Trouble (Page 40)

W. Wordsworth, "The Happy Warrior"

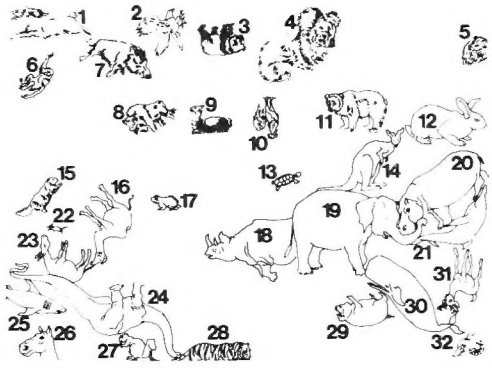
Who, with a toward or untoward lot,
Prosperous or adverse to his wish or not,
Plays in the many games of life that one
Where what he doth most value must be won,
Whom neither shape of danger can dismay,
Nor thought of tender happiness betray.

Vehicles (Page 35)



Sports (Page 35)

Help! (Page 32)



1. Dog
2. Eagle
3. Panda
4. Koala Bear
5. Lion
6. Chimpanzee
7. Wild Boar
8. Bison
9. Llama
10. Rooster
11. Bear
12. Rabbit
13. Turtle
14. Kangaroo
15. Beaver
16. Camel
17. Frog
18. Rhinoceros
19. Elephant
20. Hippotamus
21. Dolphin
22. Mouse
23. Donkey
24. Dinosaur
25. Shark
26. Horse
27. Squirrel
28. Tiger
29. Pig
30. Whale
31. Deer
32. Platypus

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